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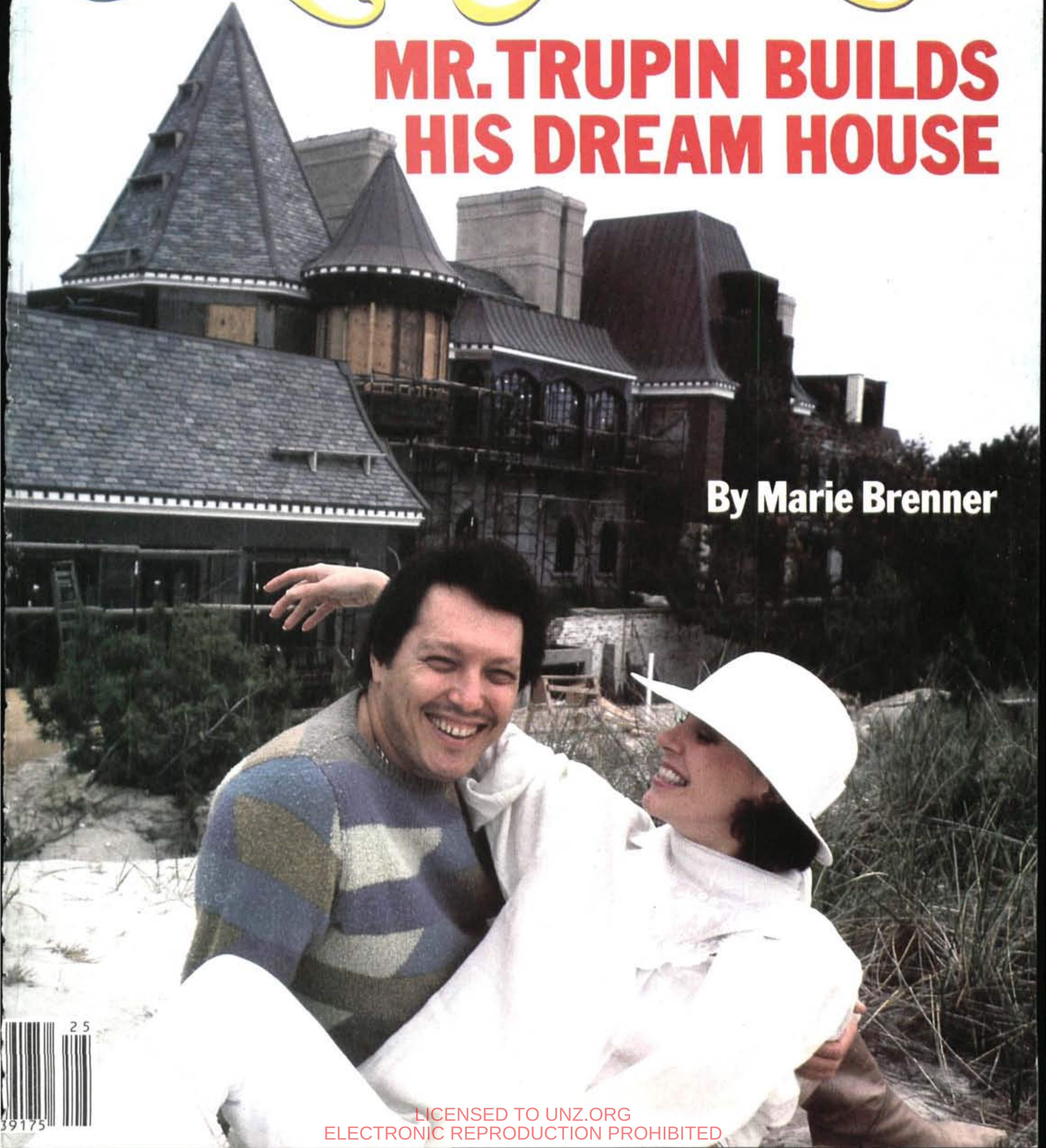
MR. TRUPIN BUILDS HIS DREAM HOUSE

By Marie Brenner



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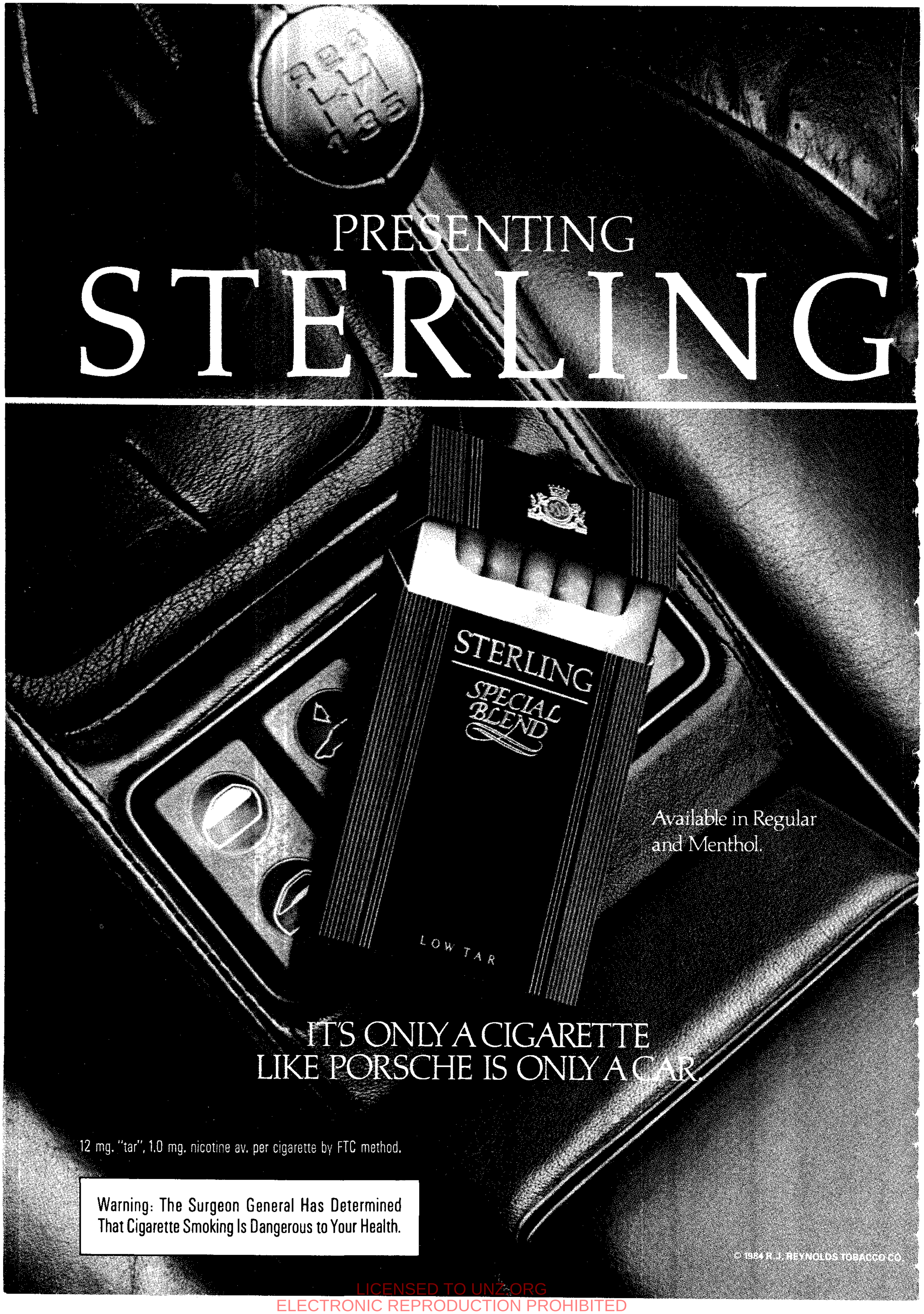

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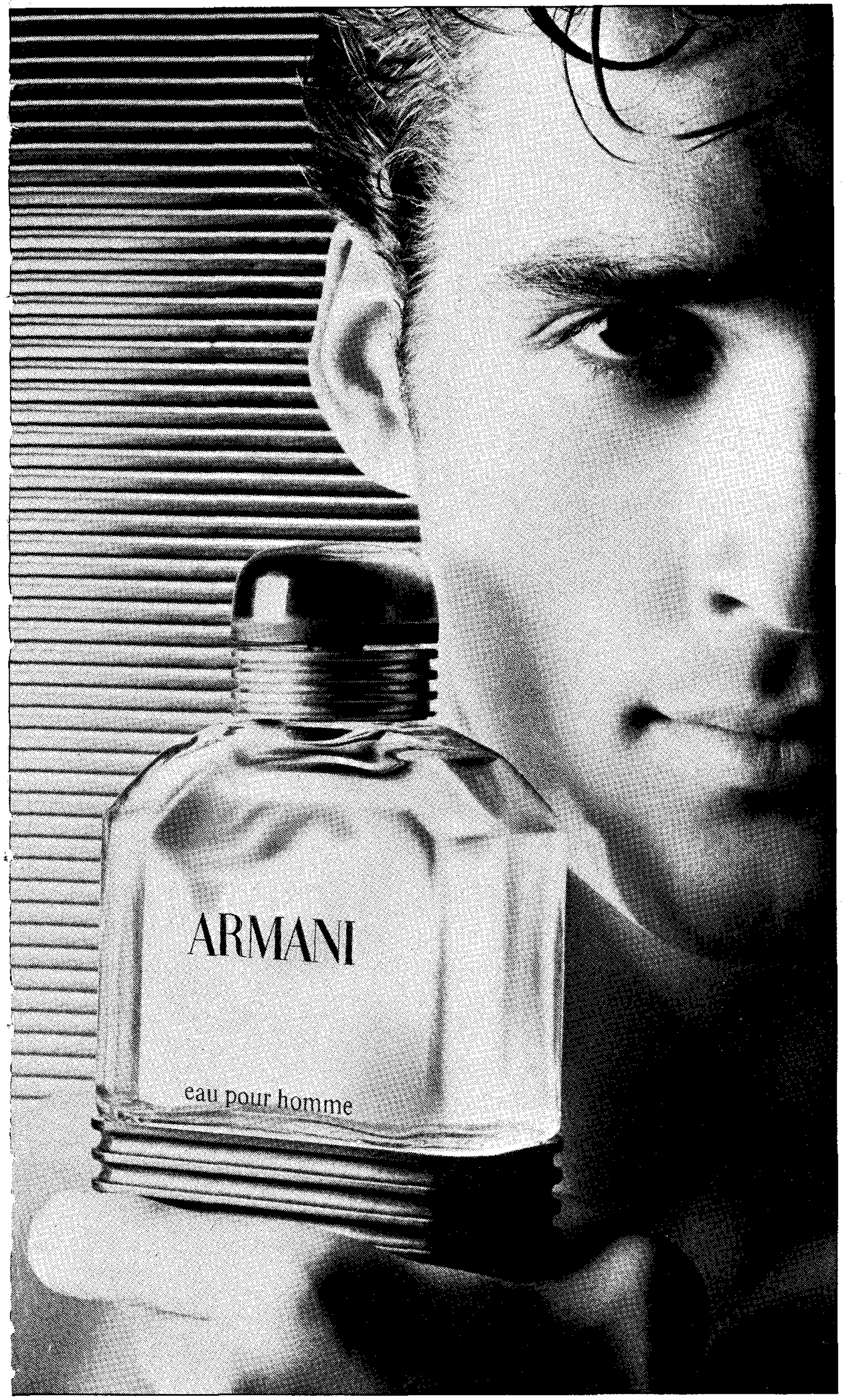

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By Marie Brenner

Barry Trupin is a man who loves to please his wife, so when she wanted a house in Southampton, he bought her one. Not just any house, but Henry du Pont's old house, which he renamed Dragon's Head and to which he's added 20,000 square feet, turrets, gables, and a copy of the Great Barrier Reef. Barry Trupin's neighbors are not happy. They have gotten a stop-work order issued against his dream house and called him everything from a dope dealer to a front man for Imelda Marcos, which he's not. For Barry Trupin is a mystery man in a community where everyone knows everyone else; a newcomer in a town unhappy with change.

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The Four Seasons is more than just an extraordinary restaurant. It is one of New York's great institutions. Now the Four Seasons is celebrating its hundredth season—25 years of imagination and artistry in its vast, soaring space on the downtown hip of the Seagram Building. Our Gael Greene, who has watched the Seasons wax and wane and flourish anew under the gifted hands of Tom Margittai and Paul Kovi, sampled the menus poolside and in the paneled Bar Room for this anniversary assessment.

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The time of Simon and Garfunkel, a Mexican wedding dress, and a few friends in the backyard has passed. Today's bride wants Mendelssohn, a reception at the Pierre, and a simple $5,500 gown from Bendel's. Ellen Hopkins went shopping for the perfect wedding; she discovered that when he asks, and she says yes, they're no longer two kids in ove—they're a market. And that perfect wedding now retails for about $60,000.

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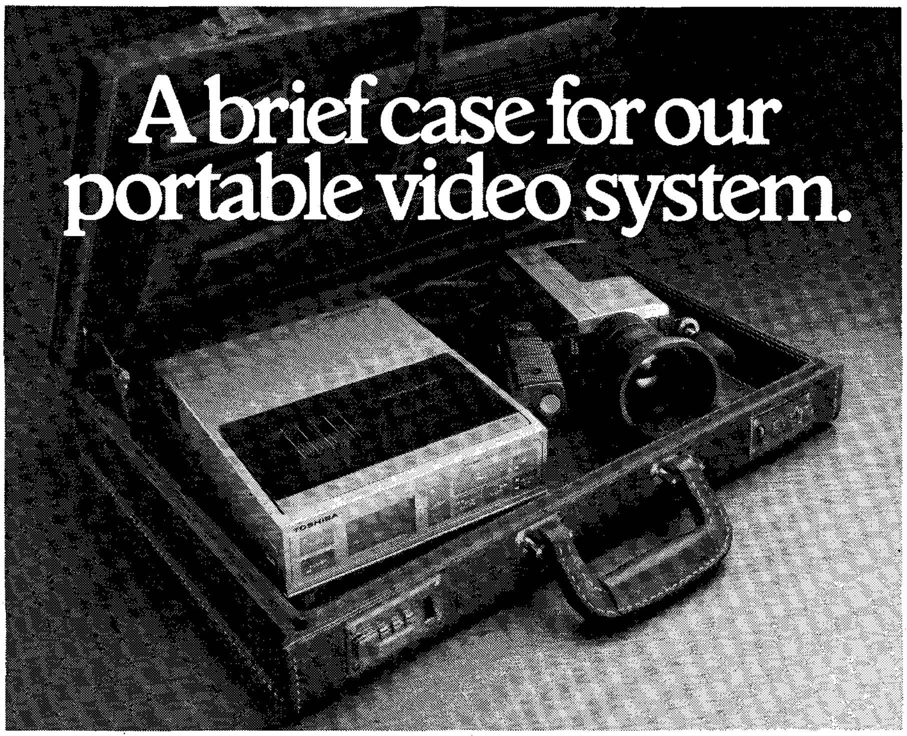

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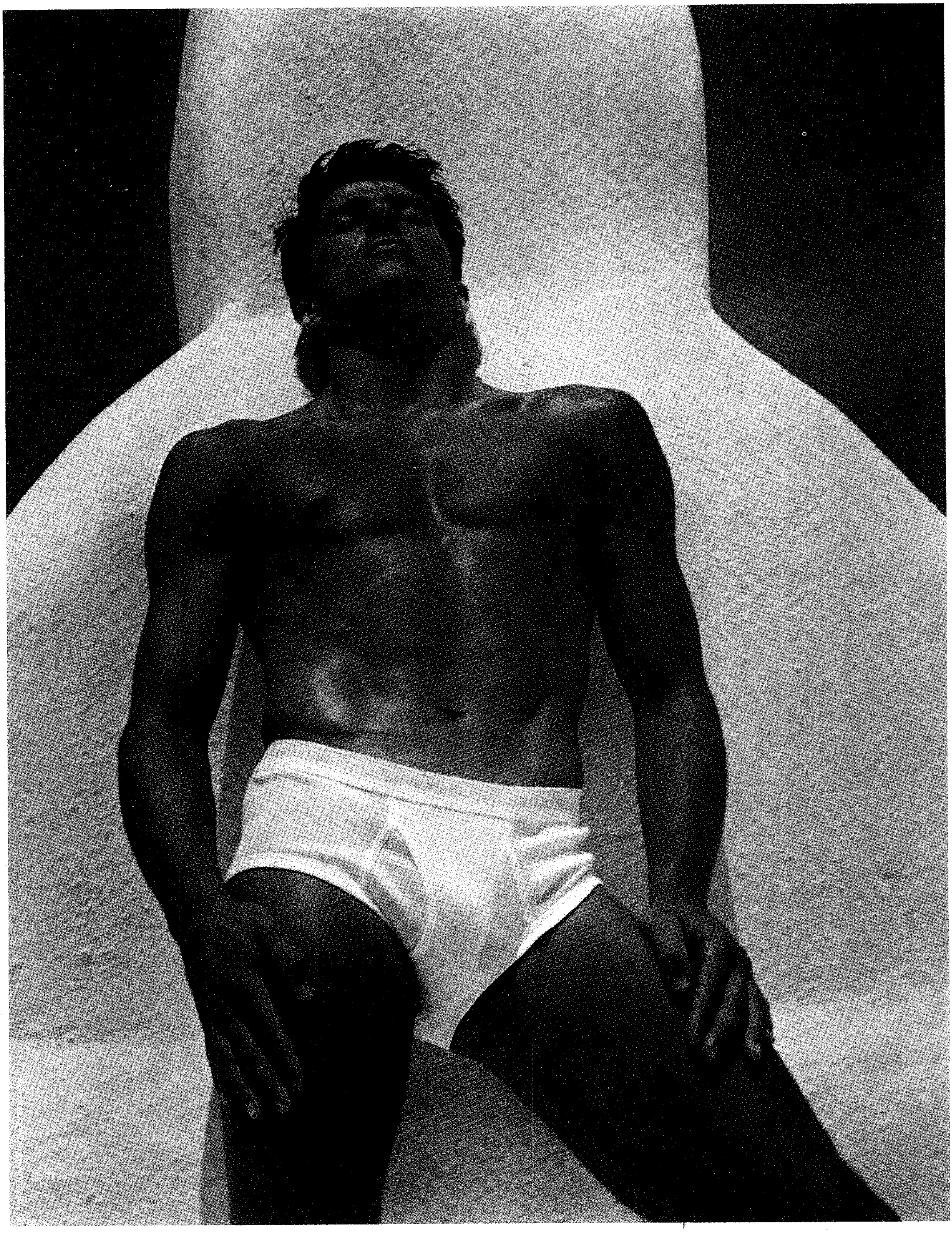

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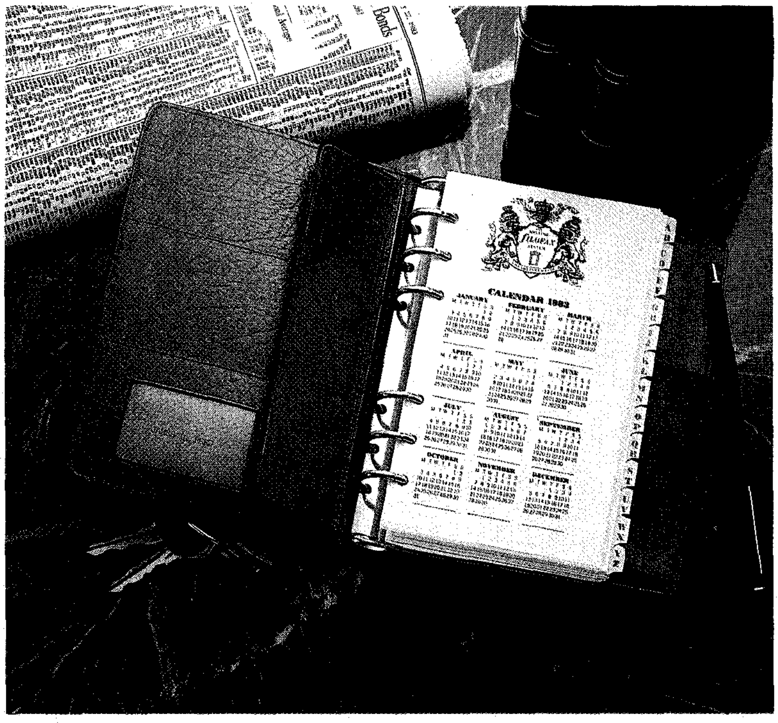

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LETTERS

How the East Was Won

IT IS INTERESTING, YET HARDLY COMmendable, that *New York* Magazine ha discovered the Lower East Side in the form of a prospectus for the upper middle class ["There Goes the Neighborhood," by Craig Unger, May 28]. The other story that could have been written is about residents struggling to save their community—the latest traditionally low-income neighborhood to vanish from Manhattan. At the heart of the matter is the real need for affordable housing for everyone and rent control for businesses. Unless these needs are addressed soon, the staff of that cute little sushi bar on Avenue A will go home to sleep in the subways, the end of the line for the world's greatest city.

Eric Darton
Manhattan

YOUR COVER SHOT OF A YOUNG PAINTER rolling blue on a cinder-block wall, edging out the punky-looking couple, was clever but stereotypical. Some of our residents are punky, but realistically, your roller bearer should have been shown pushing out an elderly or minority couple.

John Lesch
Lower East Side Business
& Professional Association
Manhattan

THE LOWER EAST SIDE'S CHRISTODORA House was the scene of many of my most treasured memories. It was where I took piano lessons and had my first crush on my teacher. After I joined the Christodora's glee club, I made my first trip to Park Avenue and sang at a tea party given by Mrs. Arthur Curtis James. And it was in the Christodora's Button Club that I met a group of women with whom I am still friends after 65 years. Thanks for bringing back wonderful memories. I only regret that the children who live on the Lower East Side near Christodora House do not have the same opportunities that I had. I hope that the neighborhood I enjoyed so much can be brought back so that others may have happy times there again.

Ceil Eigen
Manhattan

AS A LONGTIME RESIDENT OF THE EAST Village, I am aware that some change may be good for the neighborhood. But

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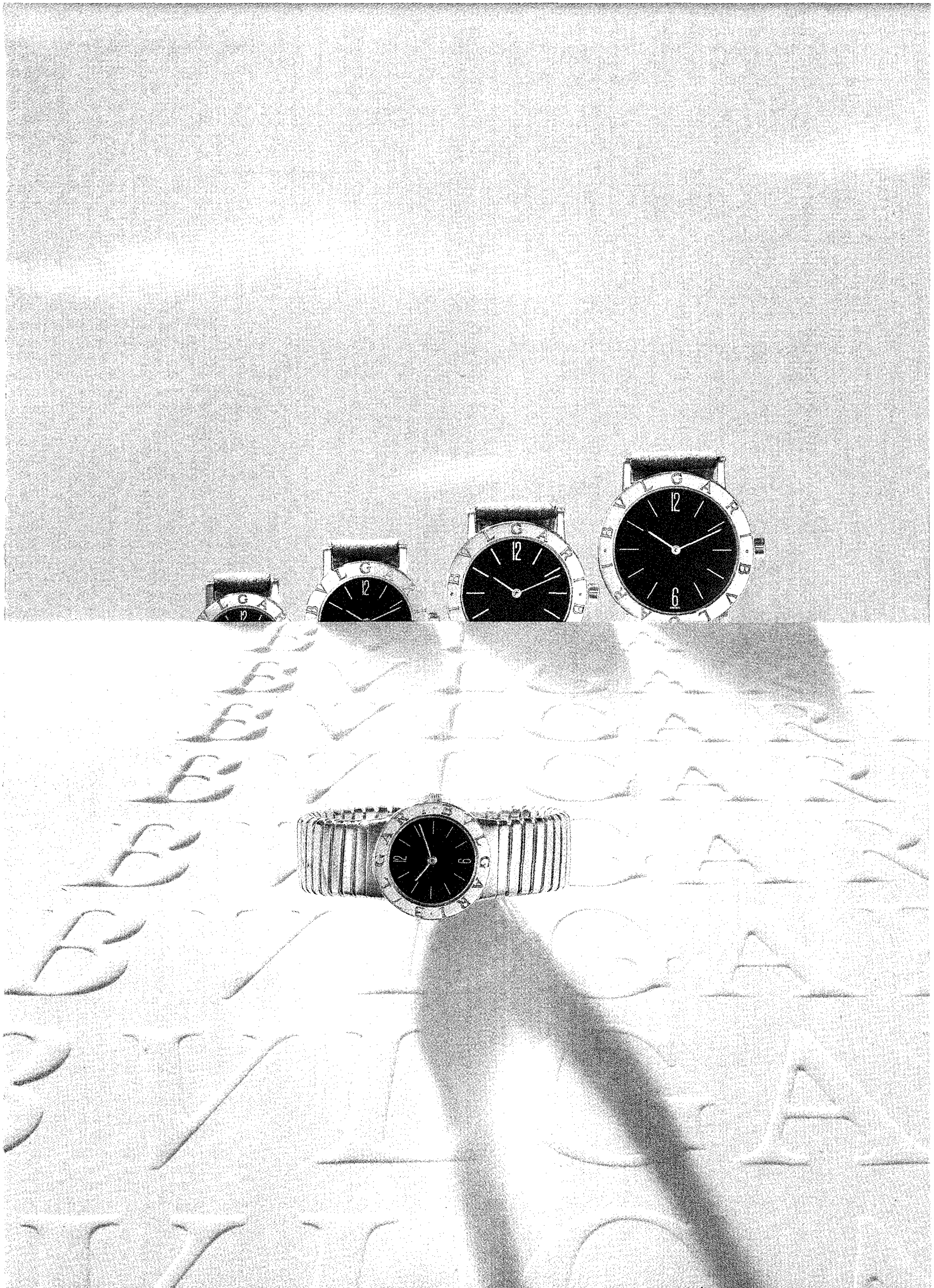
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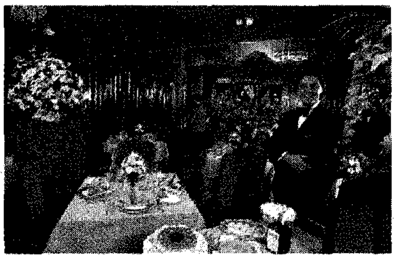

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it should be a coordinated, planned effort that is sensitive to the community's needs. There must be an understanding of what makes an area livable. People must not be uprooted from their apartments, and shopkeepers must not be forced out.

George Rockmore
Manhattan

I'VE READ THE WORDS THREE TIMES AND they still say local people will "be forced out. They'll be pushed east to the river and given life preservers." Tom Pollack should be ashamed of his ghoulish thinking. I suggest that he buy his place in hell now. The vacancy rate will no doubt decline sharply in the next few years, and without prompt action, he may find himself with nothing more than a few charred shopping bags to call home.

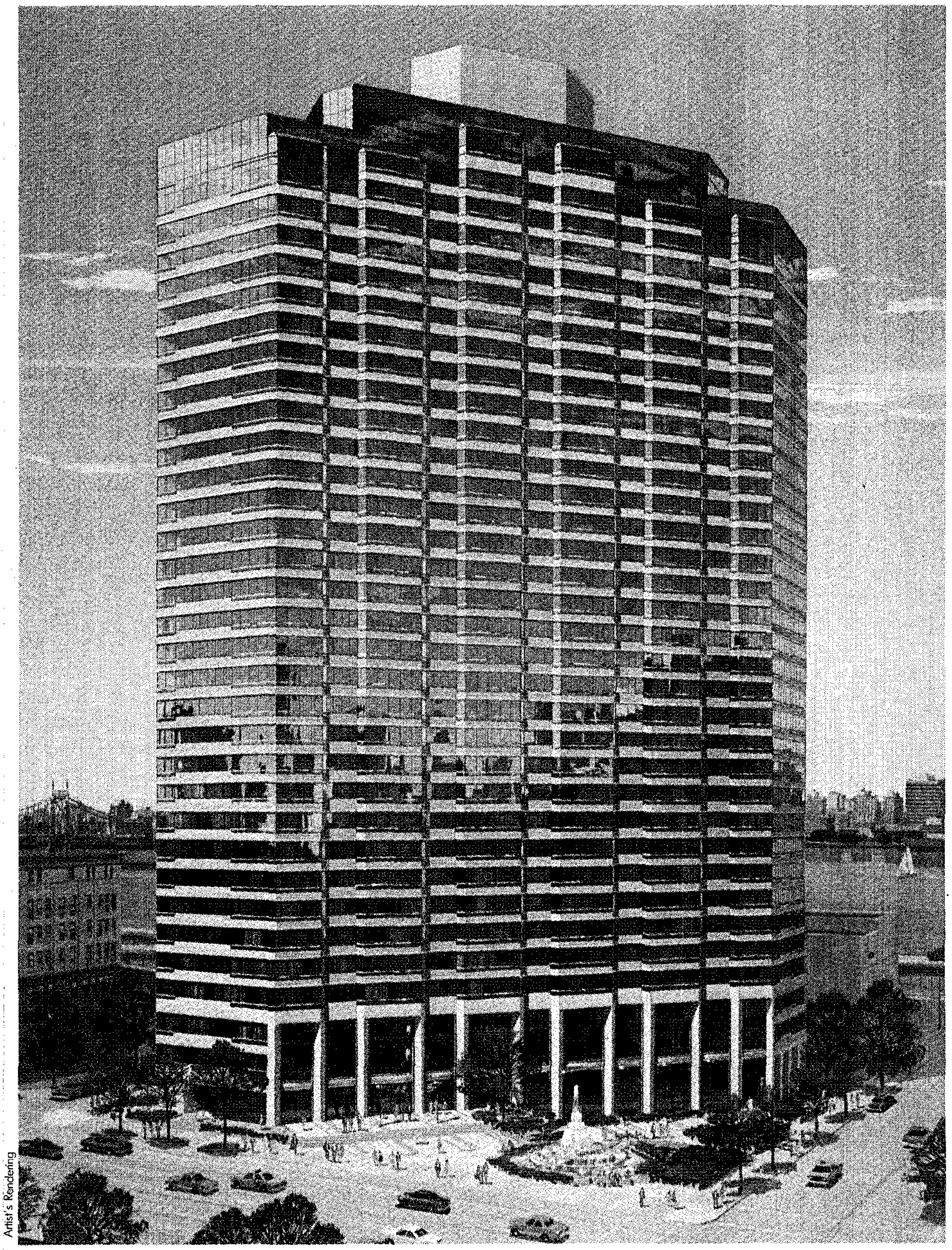
Noel K. Ford
Manhattan

POLLACK TRAVELED QUITE A DISTANCE from Aspen in search of an investment in the East Village. He has a much longer road to travel. His sort of pushy, uncaring greed worked when there were still other frontiers for people to relocate to. The Lower East Siders know that there are no new frontiers left—and they're staying put. Their determination (desperation), combined with tenant protection provided by the city, should put would-be investors on notice that their game won't work here. Pollack should get his own life preserver ready.

Pete Trout
Manhattan

ON BEHALF OF THE 21 CATHOLIC churches on the Lower East Side, I must protest Unger's callous attitude and shallow reporting. At best, he demonstrated monumental insensitivity in centering his article on a piece of real estate, however valuable, rather than on the lives of the thousands who struggle here and rightly call this neighborhood home. Apparently it did not occur to him or to the young middle-class professionals that the poor are human beings who were here long before any of them "discovered" the Lower East Side. Unger was not listening if he did not hear their immigrant accents, if he did not go to the many churches and synagogues in the community. And believe it or not, these people will not go quietly into the East River with life preservers. He and the speculators forget that it is the poor who make this place affordable to those who cannot afford Upper East Side rents. The poor who wait for the landlord to get the boiler "repaired" and the rats "exterminated." The poor who appeal through proper channels for the decent conditions "guaranteed" in their leases. While the Harry Skydells of this world counsel patience they milk these prop-

MANHATTAN PLACE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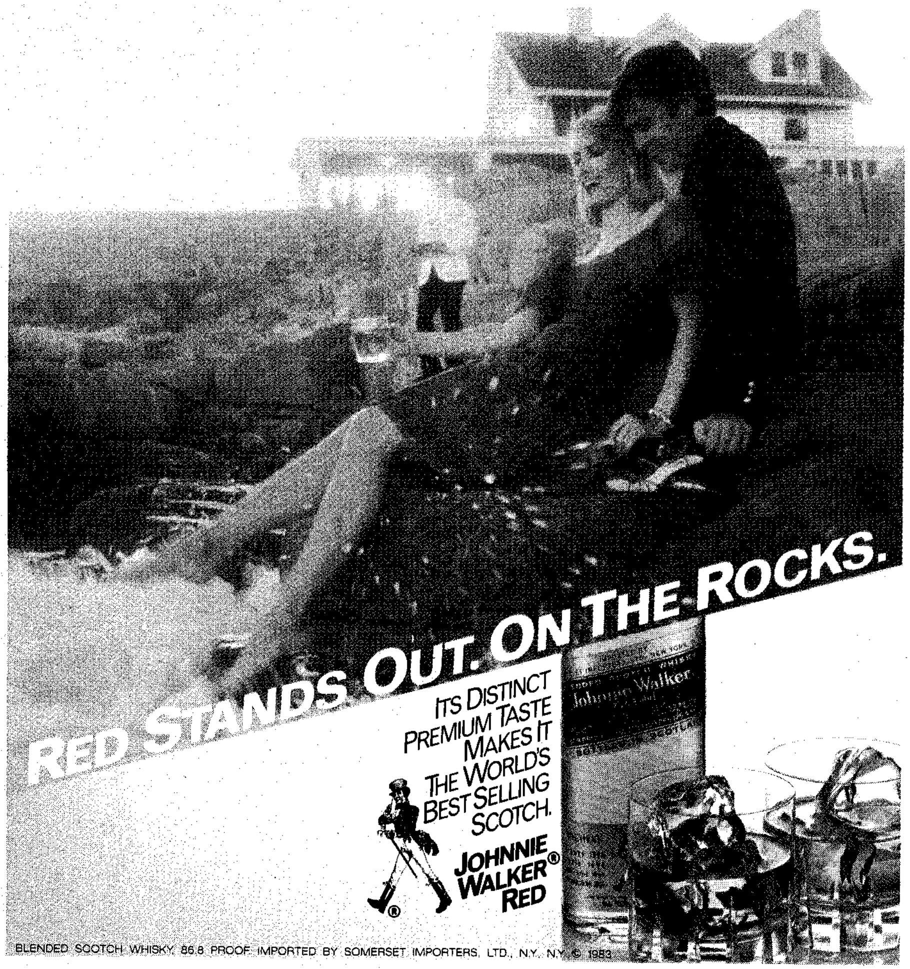
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erties for every last nickel. The great religions, all with members living and worshiping on the Lower East Side, teach that profit is not an unconditional right to be pursued without regard for the dignity of other human beings. We reaffirm our position, expressed by every twentieth-century pope: Decent shelter is a basic human right. We struggle daily alongside the poor of this community for that right, and we assure you that our people will no longer be sacrificed to the pursuit of unjust profits.

Victor J. Papa
Co-chairman, Lower East Side
Catholic Area Conference
Manhattan

Craig Unger replies: To assert that I endorsed rampant real-estate speculation on the Lower East Side is an extraordinary misreading of my article. Had that been my point of view, I would hardly have bothered to state the case of the many community groups I interviewed, nor would I have detailed the story of the closing of the Orchidia restaurant as a result of astronomical rent increases. It was my hope that the ideals to which Papa aspires would be better served not by simply rehashing the plight of the poor, as many reporters have done, but by promoting a fuller understanding of the boomtown real-estate fever behind their dislocation. So it is particularly disheartening that Papa is so reluctant to deal with those economic realities. In addition, I feel Papa makes the mistake of blaming the bearer of bad tidings for the news itself. He is hardly alone in being deeply disturbed that speculators have reaped enormous profits over the dislocation of the poor. But there is nothing in my article to indicate that my sentiments are with those who are elated that poor immigrants will be "pushed east to the river and given life preservers." Those are Pollack's words, not mine.

Lost Weekend

I READ ABOUT AN EARLY-DINNER SPEcial at Tavern on the Green in "Sales & Bargains" [by Leonore Fleischer, May 7], and thinking it was a good opportunity to take guests to a pre-theater dinner, I made reservations for a Saturday night at 5:30 P.M. When the bill came, I was shocked to see that the total was over $100 (according to the column, it should have been considerably less). I was later told that the special applied only Monday through Friday: This was not indicated in your magazine.

Beth Townsend Rowe
Diamond Point, N.Y.

Editor's note: Through an editing error, the Monday-through-Friday restriction was not included in the sale description.

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Another thing we're trying to do is to take some of the hassle and frustration out of money handling. We have ways to insure your checks won't bounce if you overdraw your checking account. And we've made it possible to turn your checks into cash as soon as you deposit them. So you don't have to wait to have access to your money. We've done a lot of things already. We're going to do a lot more. Because our job is to make your life easier, not harder.

Making your money make more money.

You want all your money to earn as much as possible. And we know it. That's why you can now buy a CD for as little as $500 and earn a higher return on your money. We compound interest on CDs every day. And we also give you daily compounding on your savings accounts and interest-bearing checking accounts. We can't promise we'll always pay the highest rate of interest and charge the lowest rate on every loan. We can only promise to work as hard as we can to give you a fair rate and a good deal. We will say this—the more you use Citibank, the more likely you are to discover financial advantages. Admittedly, we do this out of self-interest. But on major transactions, such as mortgages, it could be very advantageous to you.

Working harder for you.

In the past 18 months, we've done a lot of things for you. Our discount brokerage service can save you up to 70% on commissions. We've speeded up our mortgage decisions—so you can move a little more quickly when you're buying a home. If you already own a home, we've come up with a new, flexible way to borrow against its equity. We've even added more Citicard Banking Centers and put special cash machines in many of our branches to shorten the lines at the Centers.

Those are just some of the things we're doing.
We're planning to do a whole lot more.
For years, we've been saying The Citi Never Sleeps.
Now you know why. We're always working harder for you.
Because when you bank at Citibank, It's Your Citi.

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INTELLIGENCER

BY SHARON CHURCHER

De Lorean Memos Said to Accuse G.M. of Crimes

JOHN DE LOREAN wants Random House to reconsider its plans to bring out a book about him by Bill Haddad, his former New York vice-president. But the author says that some of the more "dynamite" disclosures in *The De Lorean Memos* aren't about De Lorean at all, but about G.M.

New York lawyer Jonathan Lubell has told the publisher that De Lorean and his wife, the model Cristina Ferrare, consider Haddad "hostile," according to a letter Lubell sent to a Random House attorney. It was Haddad's allegations that De Lorean was siphoning off corporate cash that prompted the first British investigation into De Lorean's finances.

Haddad told *New York*, "My book contains previously unpublished memos, including some dating back to John's days at G.M. He accuses the company and people there of criminal wrongdoing, and I have independent validation of the memos."

A G.M. spokesman refused to comment. Lubell repeated to *New York* his contention that the book "will contain inaccurate statements," but wouldn't specify whether they were about his client or about G.M. Random House is going ahead with the book, though it has yet to set a publication date.

Landmarkers Under Fire

SOME OF THE CITY'S MOST FAMILIAR buildings may be at risk because of a slowdown by the Landmarks Preservation Commission in protecting them.

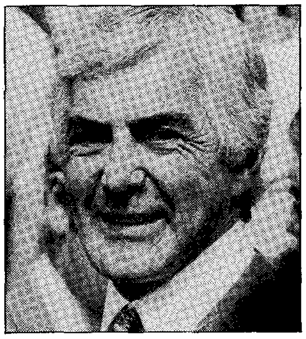
Since architect Gene Norman succeeded Kent Barwick as commission chairman last August, the agency has designated only one historic district (the West End Collegiate), one scenic area (Fort Tryon Park), and one building interior (the R.K.O. Century Keith theater in Flushing). Under Barwick, sixteen landmarks were named in the first half of 1983. In 1982, there were 34 designations, and 67 the year before that.

One hundred twenty buildings and locations currently await decisions on landmark status. Public hearings on Rockefeller Center were held last September, and, said one worried preservationist, "there was little more to do but make a decision." Perhaps more at risk are the B. Altman department store on Fifth Avenue, which may soon be up for sale, and the Goelet Building, on Fifth Avenue between 48th and 49th Streets. Architectural historian Christopher Gray pointed out that "both are on sites where the money stakes are high and things move fast."

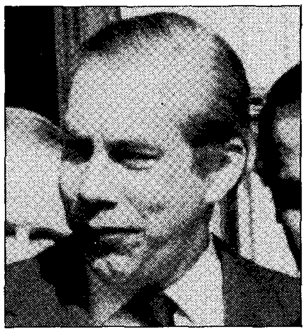
Commission chairman Norman called the preservationists' fears unwarranted, but acknowledged, "Our role is starting to shift," with less emphasis being put on designating and more on "regulating what has already been designated."

Buildings that have already been the subject of hearings are not at risk, Norman contended, because their owners are requested to inform the commission of all plans for change.

Not so, retorted one preservationist: "Technically, if the Rockefellers wanted to knock down Rockefeller Center tomorrow, no one could stop them from getting a permit."



De Lorean: *Accusing G.M.?*



Ruwe: *Worn out.*

P.L.O.: *"National" costume?*

Nixon Loses Chief Aide

RICHARD NIXON'S EFFORTS TO MAKE A comeback have taken their toll. It seems he puts in such long hours at his New York office that his chief of staff, Nicholas Ruwe, recently quit.

Ruwe, a top Nixon aide since the early sixties, had been starting work at 6 A.M. (his boss arrives at seven), and was on call around the clock, said Nixon pals.

Nixon has "a very limited staff because there'd be a public outcry if he didn't keep costs down. Nick was press secretary, advance man, the Secret Service liaison—he ran the store," one friend explained. "That was good for P.R., but Nick was worn out."

Ruwe's departure leaves Nixon with just two secretaries, a researcher, and an administrative aide. His office upkeep cost the federal government $348,500 last year, ahead of Gerald Ford, at $336,500, but behind Jimmy Carter, who spent $397,500.

Little Gown of Bethlehem

IF UNESCO IS WORRIED ABOUT THE U.S. threat to pull out unless the agency stops assisting such groups as the P.L.O., you'd never know it from a recent exhibit at its Paris headquarters: The display included the "national costume" of the P.L.O.

The show was "private," put together "by UNESCO people and their families," said a UNESCO volunteer, and included outfits from some 40 nations.

"If they want to convince the U.S. they are changing, this isn't a good idea," said Owen Harries, a senior fellow at the conservative Heritage Foundation, a strong supporter of the threat to quit.

UNESCO may not have that good a fix on terrorist couture: It showed the "Sunday best" of an upper-middle-class Bethlehem lady, a Middle East expert observed.

Photographs: top and center, A.P./Wide World; bottom, Marc Wagner.

New Hints About Hiss

IN YET ANOTHER STRIKE AGAINST ALGER Hiss, an upcoming book contains what may be fresh evidence that he lied about his relationship with Whittaker Chambers, who accused Hiss of being a Communist spy.

According to *Josephine Herbst,* a biography of the radical novelist by Elinor Langer, Herbst's husband introduced Chambers to Hiss over lunch in a Chinese restaurant in Washington, D.C., in 1934. Chambers and Herbst's husband, John Herrmann, were both active in the Communist underground.

Langer's account, based on an interview with Herrmann's second wife, Ruth, seems to corroborate Chambers's statement that he first encountered Hiss in 1934. And it could be taken to contradict Hiss's recollection of events: Hiss at first said he had "never heard of" Chambers until 1947, when he was questioned about him by the F.B.I.

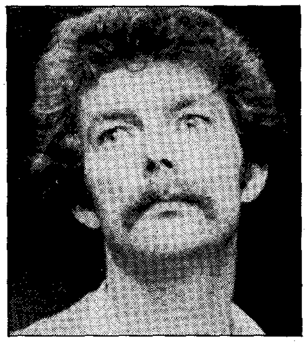
Hiss subsequently said that Chambers might have been the man he knew as "George Crosley." But he asserted that he had not met George Crosley until 1935, and said that he knew him as a journalist, not as a Communist functionary.

Some time after Herbst died, in 1969, Hiss called her literary executor, *New Criterion* editor Hilton Kramer. Hiss wanted to examine Herbst's papers, Kramer said. "I realized immediately it was to see if there was anything incriminating," he said.

An excerpt from Langer's book—which will be released by Atlantic Monthly Press, Little, Brown in August—appears in July in *Grand Street,* a literary quarterly. In it, Langer says she was distraught by Ruth Herrmann's disclosure, because she'd always thought Hiss innocent.

"I do believe what Ruth told me," Langer told *New York.* "But, of course, we don't know that Chambers wasn't introduced to Hiss at that lunch as 'Crosley.' "

Herbst: *More on Hiss.*



Revell: *On his own.*

Szekely: *Latin lover.*

Revell Starting P.R. Firn

PRESIDENT REAGAN'S SON-IN-LAW HA left his public-relations job—after con plaining, it's said, that the compan didn't appreciate his political usefulness.

Dennis Revell joined the Hannaford Con pany, headed by ex-Reagan press aide Pete Hannaford, sixteen months ago. He left say ing "he took them a lot of business becaus he's the president's son-in-law, and the didn't think they had to pay him for it," sai the White House source.

A Hannaford staffer retorted that "ther certainly was no influx of clients" after Revel joined the firm, but Hannaford said Revel had done "a fine job." Revell told *New Yor* he had developed Hannaford's Sacrament branch into "quite a substantial office" an left to start his own P.R. firm, working o legislative issues.

Cats Conquer Explorers

THE ANIMAL KINGDOM HAS TAKEN REvenge on the Explorers Club, which only last year lost its most illustrious member, Britain's Prince Philip, over its habit of serving lion burgers and hippo pâté at its annual dinner.

Club secretary John Bruno lamented at a May meeting that an expedition he had led off Australia this year—carrying the prestigious Explorers Club flag, which also orbited in space—cut short its stay on Lord Howe Island after encountering, yes, ferocious *house cats.*

Locals had warned of the creatures—imported to control rats. "But we didn't believe them until two fifteen-pound cats passed within ten yards of us," Bruno told *New York.* "It was scary." Bruno, owner of New York's Pen & Pencil restaurant, said his group also had to face the island's nine-pound rats.

Golden Door Spa Owner Plumping for Government Post

AS FOUNDER OF CALIfornia's Golden Door spa, Deborah Szekely is expert at coddling the rich and famous. Now the 62-year-old G.O.P. loyalist is in the running to head a government agency whose job is helping Latin American peasants.

Szekely is among three contenders to head the respected and traditionally non-partisan Inter-American Foundation. The job opened up amid much controversy in December, when the Reagan administration, heeding conservative complaints that the agency was leaning to the left, had its president, development veteran Peter Bell, fired.

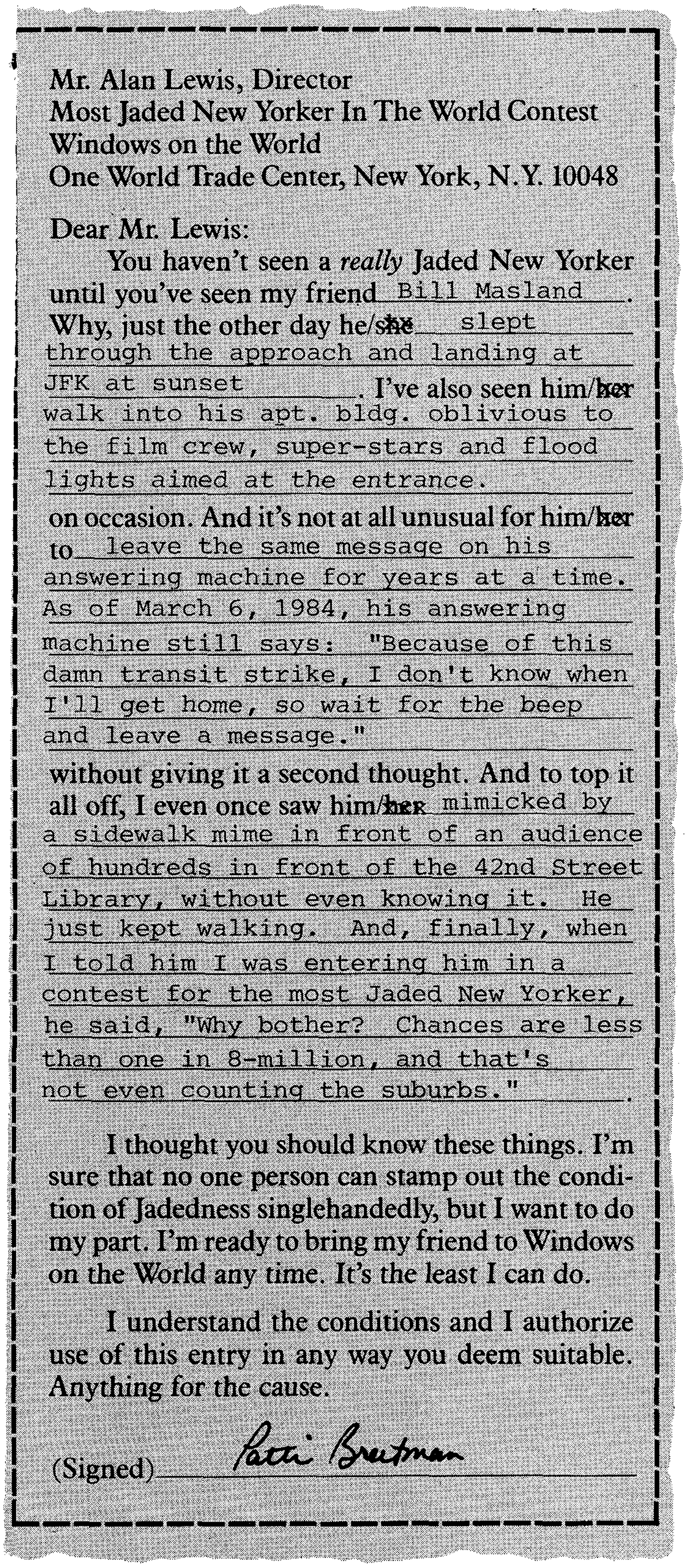
In visits to the offices of House Foreign Affairs Committee chairman Dante Fascell and Western Hemisphere Affairs subcommittee chairman Michael Barnes, Szekely is said to have plugged herself as fit for the job because she was educated in Mexico, where she operates another spa, has management experience—and is an "older woman."

She told *New York:* "Hispanics are wonderful with older women.... Have you ever seen Latins with older women?" She added that she has a track record in voluntarism and in Republican causes, and wants to give the poor "their dream."

Two private groups—Development GAP and the Council on Hemispheric Affairs—have complained that all three finalists for the foundation presidency were chosen for political reasons, not experience. When asked for comment, a spokesman for William Doherty, who is in charge of the candidate-selection committee, told *New York,* "Doherty doesn't want to talk to you."

Photographs: center, A.P./Wide World.

OUT OF A JADED NEW YORKER POPULATION ESTIMATED AT 2,300,000* PATTI BREITMAN IDENTIFIED THE MOST FLAGRANT ONE OF ALL: BILL MASLAND.



Mr. Alan Lewis, Director
Most Jaded New Yorker In The World Contest
Windows on the World
One World Trade Center, New York, N.Y. 10048

Dear Mr. Lewis:

You haven't seen a *really* Jaded New Yorker until you've seen my friend `Bill Masland`. Why, just the other day he/~~she~~ `slept through the approach and landing at JFK at sunset`. I've also seen him/~~her~~ `walk into his apt. bldg. oblivious to the film crew, super-stars and flood lights aimed at the entrance.` on occasion. And it's not at all unusual for him/~~her~~ to `leave the same message on his answering machine for years at a time. As of March 6, 1984, his answering machine still says: "Because of this damn transit strike, I don't know when I'll get home, so wait for the beep and leave a message."` without giving it a second thought. And to top it all off, I even once saw him/~~her~~ `mimicked by a sidewalk mime in front of an audience of hundreds in front of the 42nd Street Library, without even knowing it. He just kept walking. And, finally, when I told him I was entering him in a contest for the most Jaded New Yorker, he said, "Why bother? Chances are less than one in 8-million, and that's not even counting the suburbs."`.

I thought you should know these things. I'm sure that no one person can stamp out the condition of Jadedness singlehandedly, but I want to do my part. I'm ready to bring my friend to Windows on the World any time. It's the least I can do.

I understand the conditions and I authorize use of this entry in any way you deem suitable. Anything for the cause.

(Signed) Patti Breitman

Bill Masland's answering machine still says, "Because of this damn transit strike I don't know when I'll get home, so wait for the beep and leave a message." This and other listed examples of Bill's behavior made us agree with Patti Breitman that he is, indeed, the most Jaded New Yorker in the world. And the two of them will be our guests at Windows on the World to see if something can be done about Bill Masland's extreme condition.

Don't think it was easy picking a winner. Our panel of passionate judges headed by Clay Felker** pored over some 1,200 entries (remarkable in itself since one sure sign of jadedness is never entering a contest of any sort). And most of the examples submitted were outrageous: from the man who asked Henry Kissinger during a tennis match at the River Club, "Did you come here to play or to make small talk?" to the woman who doesn't know what Paley Park is even though she works less than a block away.

But what was most impressive about the entries was the underlying feeling that, in spite of the horrible obstacles the city makes us all overcome, most of the people who entered are still having a love affair of sorts with New York. They are resigned to the inconveniences, even though they become occasionally furious. And they cope – like Bill Masland, who walks all summer long with his umbrella open so air-conditioners don't drop water on him – because all it usually takes to remind them how they really feel is a picnic in an uncrowded Central Park on an April Tuesday, tickets to a Frank Sinatra Concert at Carnegie Hall. Or dinner at Windows on the World.

Windows on the World.
A great place to fall in love with New York.
Again.

*Projection based on a random eye-sampling of the block between 52nd and 53rd Streets on Fifth Avenue, Tuesday, March 7, 1984.

**Chief judge Clay Felker might very well win a contest for the most Ardent New Yorker in the World. In addition to positions as Editor of the afternoon edition of the *Daily News* and Consultant to *Adweek*, he was Editor of *Esquire Magazine* and the founder and original Editor of *New York Magazine*.

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BIRTH OF A NOTION

Brainstorming for Avon

IT'S HARD TO FIND ANYONE IN THE BUSINESS world who's high on committees. Advertising-industry guru David Ogilvy, for example, characterizes them as critical without being creative. And others have described them as groups of men who keep minutes and waste hours. Still, it is a committee I join in order to learn firsthand how marketers "attack a problem and seek a creative solution in the most efficient and productive manner possible."

Those words from my briefing sheet help prepare me to become a team member—one of a baker's dozen—at a synectics session at the N W Ayer advertising agency. Our "problem": the "opportunity" posed by client Avon's forthcoming centennial.

Webster's defines "synectics" as a theory or system of problem solving "based on creative thinking ... within a carefully selected small group of individuals of diverse personality and areas of specialization." Ayer calls it a code of interpersonal behavior for group problem solving that's directly descended from Alex Osborne's brainstorming techniques that were popular in the twenties and thirties. The methodology, which was "invented" around 25 years ago by management consultants at Arthur D. Little, is practiced in some other advertising agencies as well, including BBDO and Young & Rubicam. After spending two hours on the front lines, I think of synectics as a sort of freewheeling consciousness-raising session, an invitation to creative freedom and irresponsibility—and an exercise for which I am eminently suited.

Indeed, the rules in the briefing sheet virtually *stipulate* irresponsibility. "Speculate, wish fancifully, go far out," they instruct. "Be irresponsible. Count not the cost (it's not your money). Be selfish (you don't have to execute the solution you are suggesting)." But there are also directions to "be a team player"; to "interact" with the other participants and the client; to use the pads and pencils to "hold" an idea so you "won't have to step on each other's lines to get your ideas out"; to "be smart" and not use "clichés and platitudes"; to avoid negatives, putting down others' ideas, and loaded questions, such as "Do you *really* mean to suggest that...?"; and to "credit each other, stroke each other a little." The sheet reminds me that a synectics session does not "yield verdicts"; rather, it aims to harvest ideas and possible solutions to a problem.

The "problem" that has brought us together—and enough background on it to enable us to understand it—is, typically, presented by the client or, in this case, clients. Tabor Butler, director of advertising at Avon, dazzles us with facts. With more than $2 billion in annual sales in 30-odd countries, Avon is the world's largest fragrance-cosmetics-and-jewelry company—40 percent bigger than Revlon. It figures in *Fortune*'s top 150 in sales and earnings. The company offers 650 products, prints a new catalogue every other week, and employs 425,000 people, mostly women, to ring America's doorbells.

Barbara Pesin, Avon's vice-president in charge of advertising, gets to the heart of the matter. "Avon will be 100 years old in 1986. We've had a task force working on ways we can mark that mileston and we've come up with a charter th repositions Avon as standing for beau of all kinds in our next 100 years. No we're asking you all to synect with and to make sure that your ideas are b enough."

Group leader and Ayer senior vic president Nathaniel Doughty restat the issue—"You don't want to celebra the first 100 years; you want to kno how to start on the second 100 in a b way"—and the session tak off. Frank DeFilippo, an Ay senior vice-president an creative director, blurts ou "Start a revolution." Bi Marx, senior vice-preside and director of trainin chimes in with "Make it yea long." "Nationwide," inte jects Butler. John Cumming vice-president and associat director of AyerDirect, th agency's direct-marketin subsidiary, takes a new tac "How about a coast-to-coas marathon?" "With the participants carrying a lipstick, adds Holly Bussey, the manager of Ayer's Informatio Center. Senior vice-presiden and management superviso Lauren Tucker speaks up "How about focusing on symbolically big things, like th tallest mountain?"

Roy Robinson, anothe senior vice-president an management supervisor, suggests using beauty as a starting point. He does not sa *instead* of bigness—tha would be negative—but it i implied. There is a lot of tal about defining beauty. Senior vice-president and executive account directo Ruth Salevouris suggests that "Avo commission important American artists—women—to create beautifu works," and Butler muses aloud abou the feasibility of following through on that for the next 100 years. David Gantman, senior vice-president and research director, takes a different approach to the concept of beauty: "Why not look for female achievement that's beautiful, as opposed to surface beauty?"

Until now, I have been intimidated by the situation and by what I consider the exaggerated enthusiasm of the participants. But I am also confused, and that eventually overcomes my hesitation. "Is

Think tank: *At a synectics session, the ideas fly fast and furious.*

Illustration by Keith Bendis.

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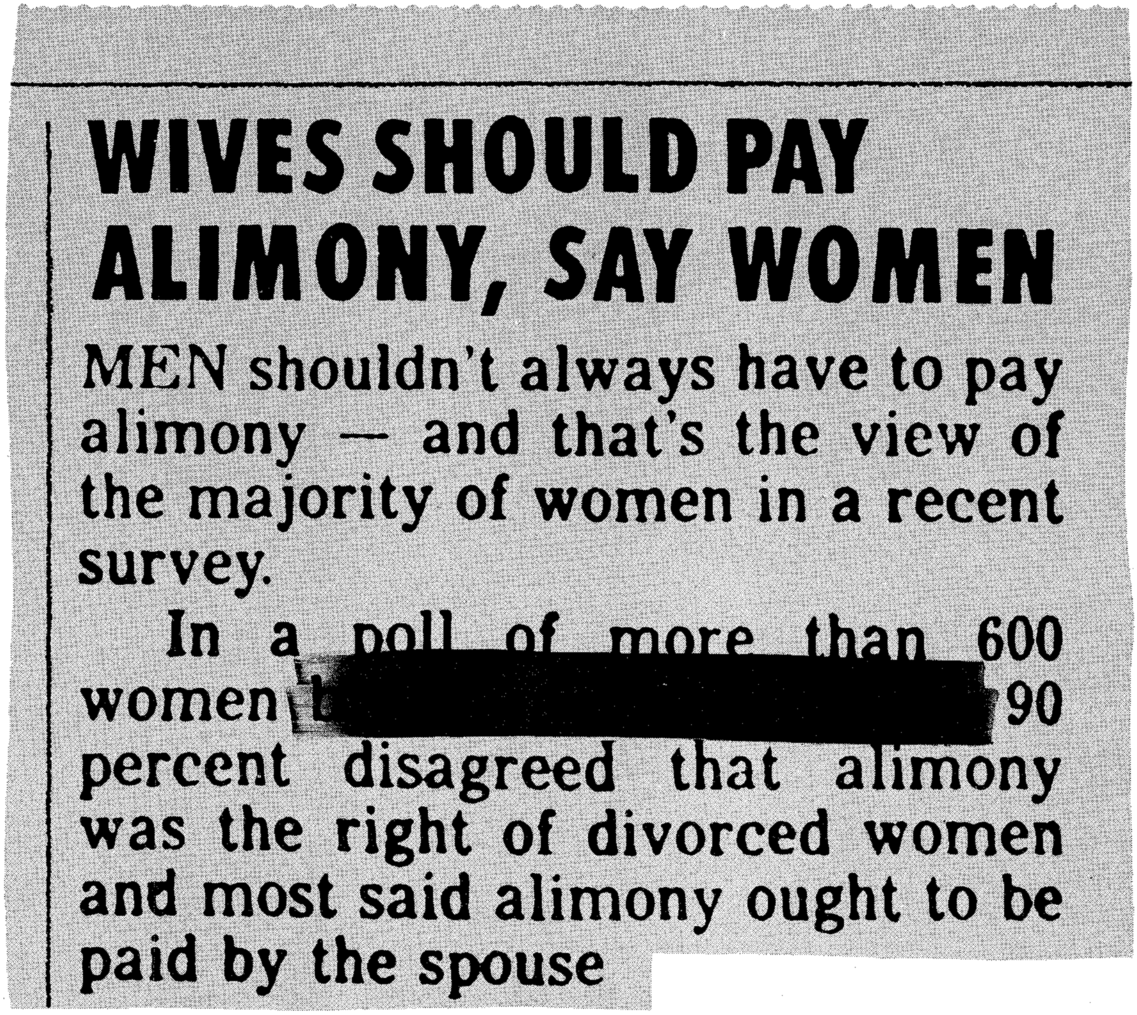

WIVES SHOULD PAY ALIMONY, SAY WOMEN

MEN shouldn't always have to pay alimony — and that's the view of the majority of women in a recent survey.

In a poll of more than 600 women [redacted] 90 percent disagreed that alimony was the right of divorced women and most said alimony ought to be paid by the spouse

GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

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the ultimate goal to get publicity?" I as After a palpable silence, Pesin respond that, while publicity would be welcom "if something were born to capture that would be wrong."

The babble erupts again, this tim with the suggestion that Avon endow scholarship fund for its representative or an all-women's college—or sponsor design-and-architecture contest fo Avon's headquarters, the "house an home of beauty." Someone suggests establishing a representative exchang program so the employees can "sell i each other's territory." There is talk o sisterhood—an Avon sorority expande to include all the women of the world— and a board of women who would allocate money for good works. At thi point, it's hard to know just who is suggesting what; ideas seem to percolat out of the group as a whole.

There's some discussion of holding a essay contest to define the variou aspects of beauty, of setting up a museum of beauty or a world's fair o beauty, of making a beauty time capsule and of giving artists Avon supplies "t create beauty," then submitting thei work to the Museum of Modern Art o some other independent judging panel "Just think," someone pipes up, "in a synectics session 100 years from now they'll say Avon used to be a beauty-products company and now it's the leader in the art-supplies business." Laughter all around, then we're on to a give-and-take on a television specia about beauty. I propose a documentary called *In Search of Beauty*, akin to *The Search for Alexander*, and am rewarded with approving murmurs. And when Marx ruminates aloud that "Avon's dedicated to beauty—now, that's a beautiful thing to do," team members ask him to repeat it so they can write it down.

There's some deliberation about an Avon "ship of beauty" and a train making whistle-stops across the country, funding landmarks preservation, an Avon "beautification program of the month," an Avon women's center similar to the Ronald McDonald house, and Avon's supporting day-care centers. When group leader Doughty asks, "Is Avon convinced that in the next 100 years all of its customers will be women?" Pesin assures him to the contrary. Toiletries for men constitute a $110-million market for Avon now, but, Pesin adds, it's generally women who do the buying. I suggest that the company conduct a survey to find out what men want, and after further discussion amend that to a survey of the different ways men and women look at beauty. And Bussey proposes that Avon sponsor "beauty minutes" on TV, in which "real Avon representatives would describe what they think is beautiful."

Cummings wants Avon to do some-

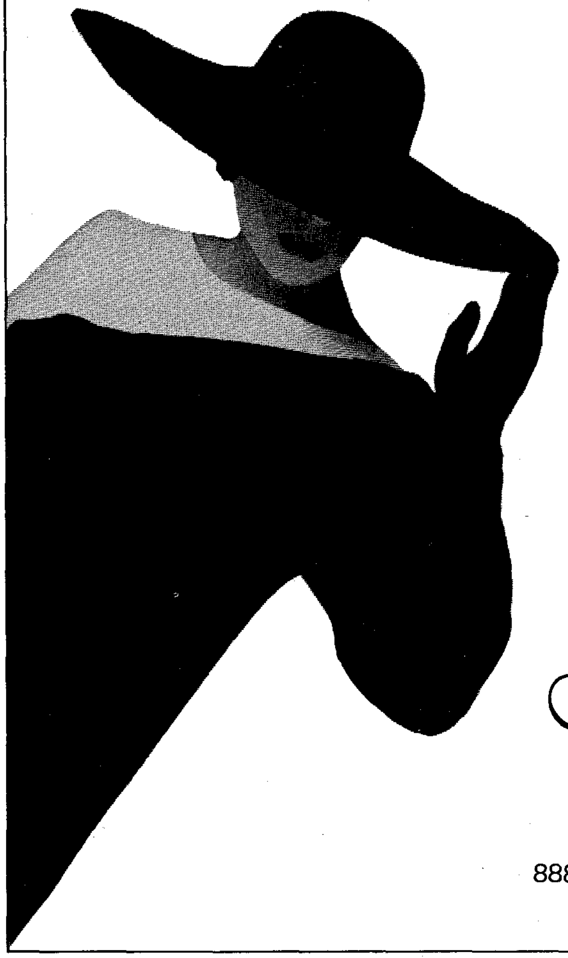
ng for the country—"to give America
ift." Salevouris wants Avon to confer
prestigious award—"like the Nobel
ze"—for beauty (in some as yet un-
ined form). Robinson wants Avon to
istrate its quest for beauty with the
e that has been the corporate symbol
years. And vice-president and ac-
unt supervisor Kathy Hayes wants the
npany to run print ads of a "Beauty of
Year," an idea patterned after *Time*
gazine's man of the year.

There's some chatter about who
uld benefit from Avon's largess—
ns, young adults, older women? I
gue that the firm should position itself
a patron of the forgotten woman—the
pty-nester who is starting a career
er in life—rather than the teenager,
t just because these women are by and
ge Avon's principal customers but be-
use the young-adult field is too
owded. "Avon celebrates the wrin-
," declares Bussey. Butler takes the
e: "Why not identify all the women in
is country 100 or older and do their
ake-overs at Radio City? We could call
the Avon generation." "We can put
gether a film in which they talk about
eir lives," counters Bussey.

The proposed film about centenarians
ickly evolves into one about Avon
presentatives. The latter group repre-
nts a much larger universe, since, ac-
rding to Pesin, one of every six women
America has hawked Avon products
one time or another (and today, 5,000
the company's representatives are
en). "Why not use people who have
ld Avon through the ages talking
out the way beauty has changed?" one
rson suggests, which sparks "Why not
ok at how far beauty has come and
w Avon has taken us there?" from
other. Pesin backtracks: "If we fo-
sed just on our representatives, we'd
ve a hundred stories." She shares just
e: that Billie Jean King's mom used
e first money she earned selling Avon
oducts to buy her daughter tennis
oes.

It is inching toward 5 P.M.—the ses-
on has been going strong for two
ours—and some participants have to
ave for other commitments. Doughty
lls for a summary. "Define 'beauty,'"
ys Cummings. "Create it, identify it, or
onsor the creation of it. Showcase it
nd make it endure." "That's it," Pesin
ys, pleased. "That's it."

"It," and the myriad suggested roads
ading to it, will be typed up and sent to
esin the next week. Then she will sub-
it the proposals to an in-house com-
ittee at Avon that, sometime over the
ummer, will decide which of the
roup's great ideas to implement. And
ometime in 1986, we'll all discover just
hat "creative solution" was sparked by
ur synectics session one balmy May
fternoon in 1984. ■



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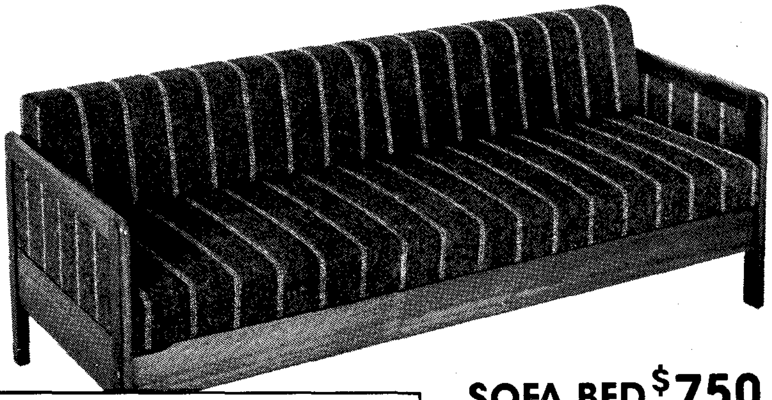

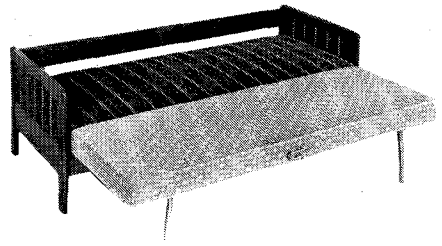

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The National Interest/Michael Kramer

D DAY ON THE PLANE WITH GEORGE

The second man: *Bush briefs his staff on* Air Force Two.

Veeping It

GEORGE BUSH HAS BEEN POLITICALLY dead more than once, and last week, on the final day of this year's presidential primaries, D day for the Democrats, the vice-president reminisced as he flew back to Washington from Sacramento aboard *Air Force Two*—which is not the shabbiest way to fly. There's nothing harder, said Bush, than knowing when to pack it in, nothing more difficult than admitting to yourself that at the end of a long, grueling process it's the other guy who is going to get it and not you.

Four years ago, George Bush was in much the same position that Gary Hart is in today. Both were underdogs when the race began. Neither was expected to do well, but both surprised early—which may have been the worst that could have happened to their candidacies, since neither was prepared for quick success. And perhaps it was those early miracles that made their later crashes so especially difficult to accept. For Bush, conceding the inevitable to Ronald Reagan in 1980 was every bit as painful as a similar realization is proving to be for Gary Hart today.

Like Hart today, Bush fought mightily against his own demise. "I was dead long before I realized it," he said. Actually, Bush was so reluctant to withdraw that his campaign manager, James Baker, had to publicly wonder about his candidate's continued prospects as a way to prod Bush to reality. And now, as the vice-president said, "Hart, too, is dead and hasn't realized it. I sympathize with what he's been going through. The whole process is killing. It's very easy to misspeak and to forget where you are. It's hard to know when you're dead. I'm sure that right now, as we sit on *this* plane, there are his aides on *his* plane encouraging the scenarios that will bring him the nomination."

We now know that George Bush was exactly right when we spoke last Tuesday, except that it was Hart himself who was leading the charge, while some of his top aides were saying it might be a good idea to toss in the towel. When I spoke to Hart last week, I was welcomed with a wry smile. "You wrote that I should drop out," said Hart, referring to a column after Hart was trounced in Pennsylvania. "You should have known better than that. Don't count me out till they take the coffin away."

"There comes a certain point," says Vic Gold, a veteran Republican strategist and a senior aide to George Bush, "when a shrewd, wise politician who's concerned about his future backs off to fight another day. A lot's being written about how John Kennedy turned the other cheek and took Lyndon Johnson on the ticket because it was the best way to win. It's a good analogy as far as it goes, but if Hart keeps on much longer with his attacks on Mondale, a better analogy will be Nelson Rockefeller in
1964. Back then, Rocky stayed in
race long after Goldwater's nomina
was assured. He hung in and he
tinued his assault and he was mean.
net result was that he not only
Goldwater's chances against John
but he ruined himself at the nati
level of the party for all time. After t
Rockefeller was never able to repair
standing with the party's conserva
wing, no matter how much he trie
move to the right. He simply was n
forgiven.

"If Hart keeps on with his vindic
attacks," says Gold, "the same thing
happen. He'll be an anathema, just
Rocky. And just like Rocky, he'll h
no one but himself to blame. He w
just be dead temporarily. He'll be d
dead."

As for today's pressing question—
Mondale eventually take Hart on
ticket and will Hart agree?—the n
on both sides seems conciliatory. Wh
ever he's asked, which is all the ti
Mondale lies artfully. "I never qu
tioned [Hart's] ability or character," s
Mondale, who in fact has spent the p
four months doing just that.

One of those who think it would
hard to fashion a Mondale-Hart ticke
George Bush. "I think the days of b
ancing the ticket are over if the pric
a massive divergence between the beli
of the presidential and vice-presiden
candidates," says Bush. "And th
what you've got with Mondale and H
or at least that's the perception. An
you really do have that kind of inco
patibility, the government can't w
effectively."

On this point, Bush may well
wrong. He is right only if one assum
that a vice-president *must* operate
Bush has operated for Ronald Reag
But in fact, few, if any, vice-preside
have performed as Bush has. Most ha
been merely constitutional appendag
largely ignored by the presidents th
served. Bush is uncommon because
really is an integral part of the gover
ment—especially in foreign affairs.
careful observer cannot help but ha
noticed that whenever a crisis has o
curred and the president is awakened
turns out that the vice-president h
been awakened even earlier to lead t
options discussions that have shaped t
administration's policy. Part of this ser
ice is no doubt due to Ronald Reagan
management style (if one can call
that), but even so, it suggests that Bu
has probably created the most power

Photograph by Cynthia Johnson/Gamma-Liais

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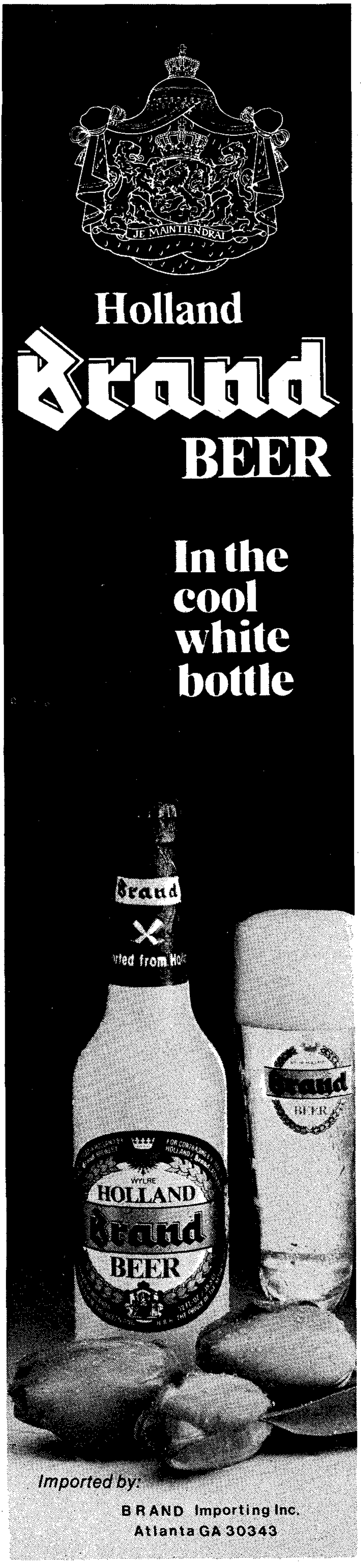


vice-presidency in American history. If one presumes that all vice-presidents need not function as Bush does, then one can argue that ideological incompatibility need not bar a potential running mate if that person brings other strengths to the ticket.

The current wisdom has a battle raging within the Mondale campaign between the "go for broke" and "play it safe" schools. "Go for broke" begins with a simple hypothesis: Walter Mondale is perceived as a loser and will continue to be perceived that way unless he dramatically portrays himself as a forceful leader willing to gamble. One way to "prove" Mondale's toughness, it says, may be for him to stand firm when the Hart and Jackson forces seek to fashion a party platform at variance with Mondale's own priorities. "Play it safe," on the other hand, argues that party unity dictates compromise.

"Go for broke" is worried. It looks at the television the day after Mondale has clinched the nomination and what it sees is Mondale looking puffy and suspiciously pink—like a roast beef that has been cooked in a microwave. And right afterward, as contrast, it sees Ronald Reagan at Normandy, a president transcending not only American politics but the world's as well, a super-leader taking part in an epic drama; in short, the very antithesis of a beatable incumbent. To battle this, say the "go for brokers," all the stops must be pulled out—and that includes the vice-presidency. Perhaps, after all, says "go for broke," Mondale should pick a woman. And this is where Bush comes in again. By being the most activist vice-president in history, Bush has made the issue of qualifications paramount. It used to be, years ago, that no one payed much attention to the vice-president. Then, after assassination became all too common, the nation demanded that its Number Two be ready to take charge on an instant's notice—just in case. Now even that is not enough. The vice-president, if Bush is to be the model for his successors, must also be a competent manager who can act as a president's super-staff assistant—and that is a role that requires compatibility and, even more important, trust.

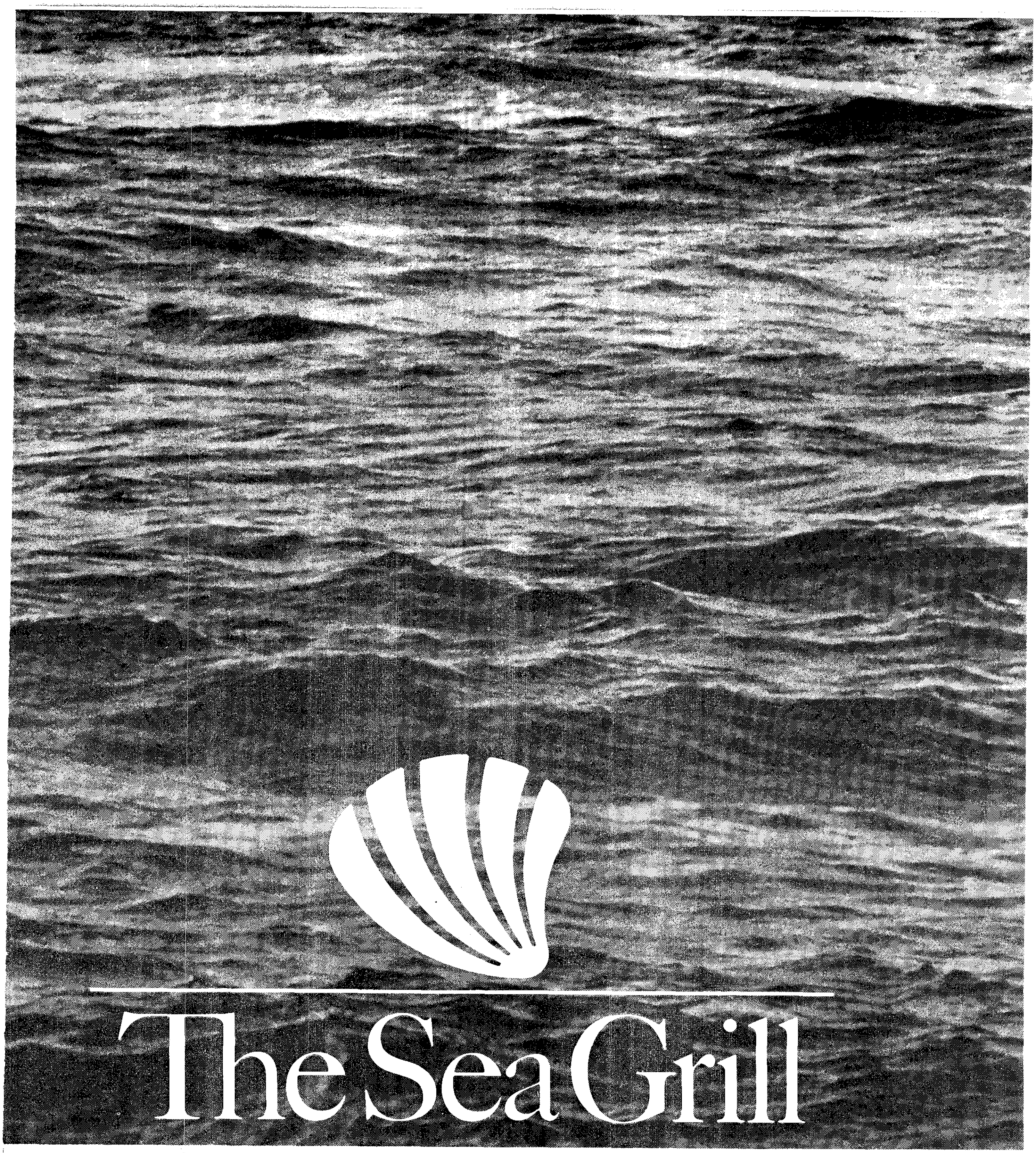
It is known that Mondale believes that none of the available Democratic women mentioned for the second spot has sufficient stature to perform a Bush-like role, and that none is even perceived as capable of stepping into the Oval Office if that becomes necessary. Hence, taking a woman on the ticket may not be a political plus after all. It may be bold, and it may be tough; it may be a triumph for "go for broke." But it may also be pandering—or at least it may be seen as such. So while "go for broke" may be just the prescription for Walter Mondale—an antidote to his Jell-O image such a strategy has its limits: It c backfire terribly.

The easiest way to be bold—and to on with the job of unifying the party would be for Mondale to announce vice-presidential selection as quickly possible. Such a move would break w tradition and thus satisfy the need of t "go for broke" school to have Mond appear decisive. It would also serve stifle further speculation, and since fu ther speculation of any sort has work against the party's ability to portray its as a mature entity, the *dashing* of exci ment might be just what the party nee

Almost anyone of stature would do but Hart would still be best. T "massive divergence" of views that Bu detects is more apparent than real. Mo dale and Hart are mostly cut from t same cloth. And politically, a Mondal Hart match is a must. The ABC e polls, which have been an accurate wo der of the primary season, have co tinually discovered that huge numbe of Hart voters will flock to Reagan in t fall rather than vote for Walter Mondal A Mondale-Hart ticket might not ste that tide, but it could try. And eve though the Democrats seem consistent to have a death wish, they at least pu licly profess that they want to win November.

Two final notes: Gary Hart may be terrific campaign manager. And he m be a terrific candidate. He can't be bo at the same time—which is what he trie to be this year. Other people had fanc titles in the Hart organization, but t campaign was really all in Hart's hea There was no one Hart had faith in wh could tell him he was wrong and make stick. At the end last week, Hart, on th stump, was talking baby talk. A man intelligence and substance, Hart neve got beyond repeating, ad nauseam, th "we need new leadership in the 1980s. What made this more remarkable wa that Hart was giving interesting, eve profound, interviews to print journalist in between these stump sputterings. T the public, though, he was condescen ing. He would have done better if he' simply read the text of his interviews. he runs again in 1988, Hart will need strong manager. Otherwise he'll fai again.

And a few words about the process. I the past is prologue, we are about to b deluged with columns saying "some thing must be done" about the system Well, to my mind, the system is just fine if only because it tests the very qualitie America needs in a president: the abilit to operate under extreme pressure fo long periods and to inspire people at th same time. No one is forcing these folk to run. If they want to be president, the should go through hell. It's good fo them, and it's good for us. ■



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Cityside/Joe Klein

THE LAST OF THE BIG-TIME SPENDERS

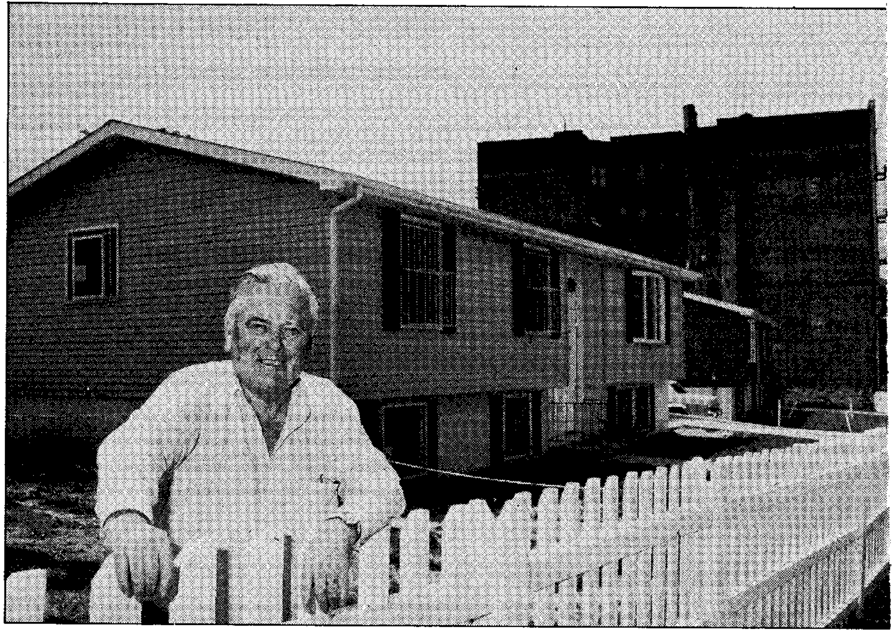
Ed Logue Quits the Bronx

"YOU KNOW, THERE ARE ABOUT 300,000 fewer people living in the South Bronx now," said Edward J. Logue as he nudged his ancient, battered Dodge Dart Swinger past a red light that stood, stupidly, at the intersection of nothing and nothing. "But the city hasn't removed a single traffic light. I hope this doesn't offend," he said, completing his shy misdemeanor, "but running red lights *is* the custom of the country."

It was a fine late spring morning, but an occasion of some lament: a private valedictory tour of the neighborhood by Edward Logue, 63, who just the day before had announced his resignation as president of the South Bronx Development Organization. It was not clear whether Logue had jumped or been pushed. The federal government was about to cut off his group's funding; he enjoyed the support of Mayor Koch, but had enemies within the administration; he had enemies, too, in the South Bronx; he wanted to join his wife, the principal of a school for dyslexic children outside Boston; he'd had enough.

Logue had spent the last 30 years giving tours of urban-renewal zones—in New Haven, in Boston, throughout New York State. He was something of a historic figure, having redesigned the downtowns of Boston (successfully) and New Haven (not quite), having built more subsidized housing—including Roosevelt Island—than the rest of the country combined during his tenure as head of Nelson Rockefeller's New York State Urban Development Corporation. He ranked second only to Robert Moses as a public builder. And so, a tour of a blighted neighborhood conducted by Edward Logue was a privilege on a par with being shown Central Park by Frederick Law Olmsted, or Atlanta by General William Tecumseh Sherman. Indeed, there are those who say that Olmsted and Sherman are the appropriate reference points: Logue's career has been a curious mixture of creative urban aesthetics and scorched earth.

"Those should come down," he said, pointing to a pair of bombed-out tenements. "Once they've been stripped, there's not much sense in renovating." The buildings were typical South Bronx five-story walk-ups. "That's why this area fell apart so fast in the 1970s. It was mostly buildings like that, working-class tenements. It had the lowest owner-occupancy rate of any neighborhood in the country. On the other hand, look at Bedford-Stuyvesant: It was *built* as a middle-class neighborhood. You can tell by the churches. All the old churches in Bed-Stuy are Protestant; in the South Bronx, they're Catholic."



An American dream? *Logue's Charlotte Gardens re-creates Levittown in the South Bron*

Logue is aware of Protestant-Catholic class differences as only an Irishman who went to Yale can be. He is a classic Ivy League ethnic—tough-talking in tattersall and dirty bucks, a populist sophisticate with a flair for the dramatic.

His complexity has puzzled local community activists and politicians alike since Mayor Koch asked him, in 1978, to become president of the South Bronx Development Organization. Logue was in exile from government work at the time, having been blamed for leading the massive Urban Development Corporation to the brink of bankruptcy. The mayor apparently figured, though, that Logue's creativity and expertise would be of service in the South Bronx, and that S.B.D.O.'s powers were so limited he wouldn't be able to get into much trouble. The plan worked, to a certain extent. S.B.D.O. helped other community groups to get federal and state housing grants. It helped coordinate planning for the area, created job-training programs, encouraged the establishment of Bathgate Industrial Park, and pleaded with existing businesses in the area to stay.

"I worked with Logue to keep Farberware in the South Bronx," said one city official. "We saved 2,000 jobs that would've been gone if it wasn't for E Logue's passion and dedication. C course, if left to his own devices, Logu would've given away the family store—so to speak—to keep Farberware. H great strength is vision, not economics.

His other great strength is as a med ator, keeping the various community o ganizations from tearing one anothe apart over the dwindling pot of goverr ment grants. "I've never been a great fa of his," said Anthony Gliedman, th city's commissioner of Housing Preservation and Development, who has had running feud with Logue for years, "bu I wonder who's going to serve as broke among those groups now."

On the other hand, Logue didn't do s well when S.B.D.O. was given the opportunity actually to *do* something on it own. "He went his own way," said Assemblyman José Serrano. "He rarel consulted with us. I could be diplomati and say he was a great guy, but I have m doubts about some of the things he' done . . . and I don't think I've com across *anyone* who understands wha he's trying to do at Charlotte Gardens."

Charlotte Gardens is Logue's signature project in the South Bronx, an idea that is, in its way, as brazen and absurd as Nelson Rockefeller's Albany Mall: On Charlotte Street, where Presidents Carter and Reagan came to survey the area's devastation and pledge help, Logue decided to build a suburban tract development of three-bedroom ranch houses. The first 10 (of 90) houses have

Photograph by Jon Love.

sprouted in the rubble, and they are a surreal—almost hallucinogenic—sight. One is tempted to view it as a perverse Celtic practical joke: Reagan and Carter wanted to see the American Dream revived in the South Bronx, and Ed Logue gave it to them in spades, right down to the white picket fence.

"I think," said Assemblyman Serrano, dryly, "that given the shortage of adequate housing in the area we were expecting a somewhat higher-density development."

When asked why he chose to re-create Levittown in the South Bronx, Logue said, "I could give you a very long, convoluted explanation about sewer lines and such, but . . . you should've seen their *eyes* when they looked at these houses. I've never seen such an enthusiastic response to a development."

Logue attributed his recent funding problems to a personal vendetta against him by HUD Secretary Samuel Pierce. But Lance Wilson, who until recently was an aide to Pierce, disagreed. "I don't think he even *knows* Logue very well," he said. "I think they met once last year, and it was amicable." In any case, after giving S.B.D.O. $1 million annually in "technical assistance" funds for the past five years, HUD let other community groups bid for the money this year.

"Even if we don't get federal money, S.B.D.O. will continue," Logue said. "It will continue with state and city funds. It will, however, continue without me."

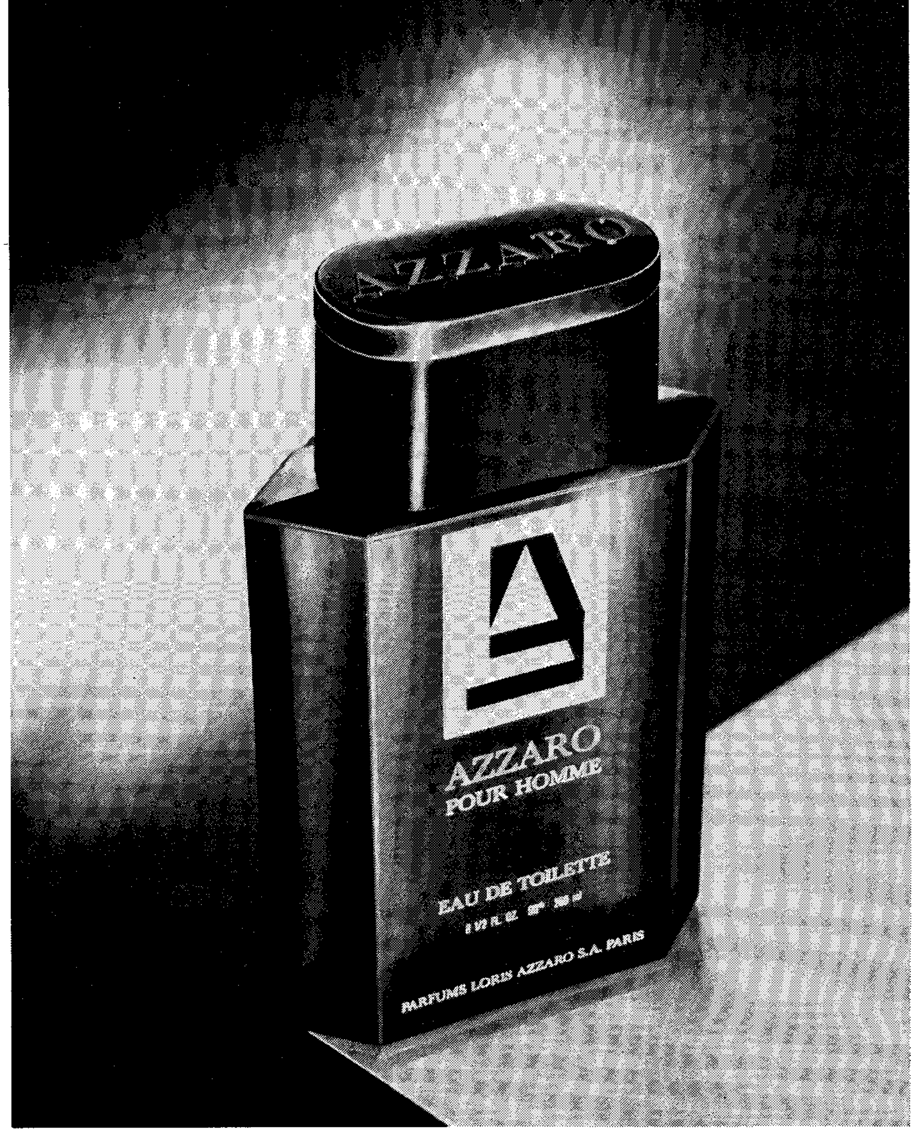
It is an ironic twist of fate. Just last year, in a booklet titled *Meanwhile, in the South Bronx . . .*, Logue catalogued his accomplishments and felt confident enough to propose that S.B.D.O.'s powers be expanded to match those of his lost kingdom, the state Urban Development Corporation. The proposal wasn't taken seriously. "It showed just how out of touch Ed is," said a city official. "The era of urban-renewal czars is over."

"Out of touch, huh?" Logue chuckled, having clambered down from a concrete boulder that overlooked the rubble that would become Charlotte Gardens. "If we had those powers, this project would've been *done* by now."

He hopped back into his Dodge Dart Swinger. The tour continued; there was something of interest on every block. He reminisced about the other agencies he'd led, the extraordinary powers. Those days were gone, and one had to wonder about the future of a government that didn't *think big.* "You know, there was a time when I was getting $25-million a year for each of three major neighborhood projects in Boston," he said. "Do you have any idea what that would be worth now? Two hundred fifty million . . . a quarter of a *billion* dollars. Do you *realize* what we could've done in the South Bronx with a quarter of a billion dollars per year?" ■

It was almost dawn when they played the last few beats of music in that little club off Avenida Copacabana. She whispered in Portuguese that my Azzaro reminded her of Amazon rain forests.

I told her she didn't have to go that far.



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FAST TRACK

AMENITIES

The License Crowd

SOME NEW YORKERS WHO have driver's licenses seem to think they'll have to race down to the Department of Motor Vehicles on July 2, when the state law requiring that photos be attached to licenses takes effect. They won't, but when licenses expire, drivers will not be able to renew by mail, as they are used to doing. They'll have to get on one of those endless D.M.V. lines and get their picture taken.

Won't this create the kind of crowds one used to see in Cecil B. DeMille epics?

A spokesman for the D.M.V. said the department has "already made some provisions," including additional people to handle the photo service. And you'll soon be able to renew your car registration by mail. "That should get rid of some of the crowds," the spokesman said. P.B.

BRIEF LIVES

A SIMPLE COTTON SHIFT

AGNES DE FLEURIEU DOESN'T SEEM TO CARE about fashion. As clothing designer Agnès B., she brings her collections out weeks after everybody else, says she opens new shops only in cities she likes to visit, and has been selling the same striped T-shirt for nine years. Yet two weeks ago, *Women's Wear Daily* called her "one of the most visible designers on the streets of Paris," and she has just opened her twelfth Agnès B. clothing store—her second in Manhattan ("I like New York a lot")—at Madison and 80th.

Straddling a black butterfly chair in the new store not long ago, Agnès B. had the look of a timid fifties teenager. To explain herself, she started plucking shirts and skirts from the racks of the white-tiled store. A crinkled-pongee skirt ($64): "I don't like things to be too expensive." A steely-gray crêpe de Chine T-shirt ($75) and matching loosely pleated skirt ($110): "The material must feel good." The classic striped T-shirt in spongy cotton ($40): "People who have one always come back for more."

Where her clothes are simple, loose, and unconstructed, her life seems a bit complicated: At 42, she's been married two times (the "B." stands for Bourgois, the name of her first husband) and has five children, the oldest of whom are 23-year-old twins and the youngest of whom is thirteen months old and plays with Agnès's fifteen-month-old grandson. "It seems I've always had children," she said, shrugging.

Work hasn't always been simple. When Agnès B. designed clothing for Pierre d'Alby, "they were always asking me to make things too complicated. I mean, a shirt is a shirt."

New York is complicated, too. "Everybody's trying to do so much. I saw a girl running. She told me, 'I gotta sweat every day.' " Agnès B.'s eyes flew wide open. "What a funny thing to say."

But Agnès B.'s New York is simple—Frankie & Johnnie's, not the Odeon; club sandwiches instead of nouvelle cuisine. "I'm not *branchée* in Paris, so why should I be plugged in in New York? I like things to be real," she says. What's real? Gage & Tollner for dinner, then a walk on the Promenade in Brooklyn Heights. The black-tile stripe on the wall in the Madison Avenue shop to remind Agnès B. of her first one, in Les Halles, in Paris. A simple cotton shift hanging on the wall with honest-to-God bust darts. Very real. Very Audrey Hepburn. Very Agnès B. NANCY MCKEON

UPDATE

Mickey Mouse Meets Garfield

SOME LUCKY DEALS JUST KEEP getting luckier. Two and a half years ago, a partnership led by former treasury secretary William E. Simon paid $80 million for a card company called Gibson Greetings, Inc., best known for marketing Garfield the cat. Using a leveraged buyout, the Simon group put up only $1 million of its own money. The rest was borrowed against the assets of Gibson. In May 1983, Simon took the company public in an offering valued at $290 million. Simon's share of the windfall hit $51-million in stock and about $15 million in cash and commissions. "We were just darn lucky," he told *New York* (August 8, 1983).

They still are. Last week, in an apparent effort to fight off financier Saul Steinberg, Walt Disney Productions agreed to acquire Gibson for up to $337.5 million in newly issued stock. Simon's share of the stock—he put up $330,000 in the original purchase—will likely be worth more than $70 million.

PRICES

HERE'S WHAT IT COSTS TO park in New York these days:

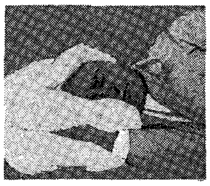
☐ Monthly parking in the garage of the Sovereign (425 East 58th Street), $313.50.

☐ Daily parking (eight hours) at the Kinney garage at 114 West 44th Street, $11.75.

☐ Ticket for parking in a no-parking zone, $35; towing fee, $75.

Photograph by James Hamilton. Illustration by Guy Billout.

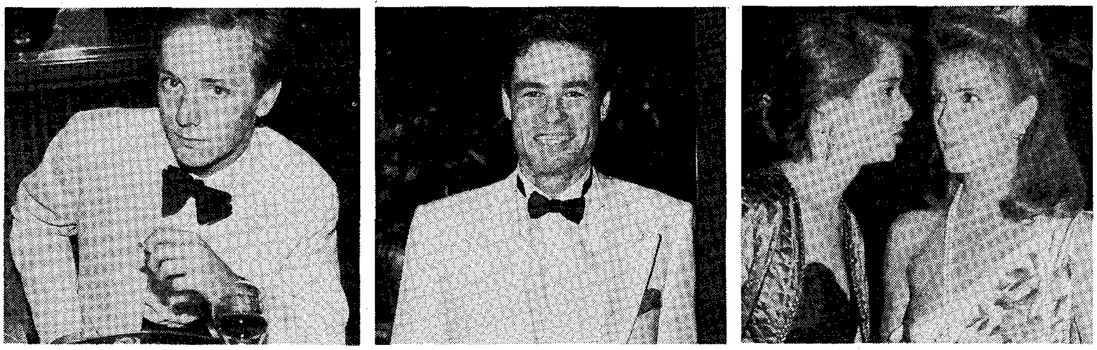
MR. PEEPERS'S NIGHTS: A World of Their Own



"IS THERE REALLY NO HOPE?" I ASKED Ludovic Autet, who runs the Junior International Club. "Am I too old to join? I want that blue J.I.C. card with the two foxes on the crest that says 'The Club Within the Clubs.' I want to start staying up all night again and cavorting with princes and princesses—the H.R.H. and H.S.H. set. I want new chums with names like Prince Ludwig zu Salm Salm, Trevania Dudley, Claude Cochin de Billy, Gottfried von Bismarck. I want to look at young faces over the rim of my beaker." Finally, Ludovic said I could come to his thirty-third-birthday party at Club A and meet his "frands."

And so I arrived. The rooms were filled with youngish princes and exquisite giggling and whispering beauties in bare little poufs of taffeta. I knew no one, but it was like a monarchist's and Eileen Ford's dreams come together. Ludovic took me around. I met many weak and fading handshakes, as though the bloodlines had run a little too thin.

"*A tout à l'heure. . . . Aspetta. . . . Où est le gâteau, Ludovicky?. . . Je vais chercher Carina. . . . Je croyais qu'elle était belle, mais elle est moche, une tête affreuse*"—that's what I heard as they fell into each other's arms. Men kissed each other on both cheeks.



Pablo zu Hohenlohe, Ludovic, and two J.I.C.'s

They looked like they had all come out of those endless European apartments where, when you hit the tapestries on the wall, clouds and motes of dust rise in the silvery air, where the silks on the chairs have disintegrated to threads so that you can weave your fingers in and out in moments of boredom, and your girlfriend's high heels trip on the Aubusson that is thin as a piece of linen, and the eyes of the ancestors on the walls are full of rebuke, and everyone knows too much about you. They come here to get away—new blood, new money, minor jobs, and then they find one another, talk their native languages, and form clusters of like, which is what clubs and sets are all about. Green cards with blue cards. Old blood in young bodies and, mixed in with them, the American heirs to whom charming manners, castles, and titles with *von* and *zu* in them really appeal, and so they are all together in this movable playpen. But keeping one toe in the native soil like Count D. toting his coffin. Money, work, anonymity, fun, purpose in life—for Ludovic swears they all work or study and go home by one.

"Who are these people?" I asked Ludovic. But they were all so new, so very Junior that they still had to be identified as the son of this and the daughter of that: son of the Swedish ambassador, son of Lex Barker, daughters of Ben Gazzara and Otto Preminger, a Whitney heir or two, a Palm Beach polo player. Lord knows.

I had come with some people, among them a prince of industry. He looked stunned. "Young, upwardly mobile princes," he muttered as he disappeared to check on the California primary, which seemed very, very distant. We were unknown. We were invisible. We were slightly old. At last, I saw a face I knew: Tawn Stein, of Xenon, came in dressed in gold and looking glorious in her divorcing days.

Parrots and large, jaunty Brazilian fruits hung from the walls. At dinner, I sat at table with a Swiss designer of "pleasurewear," a dealer in African art, Louis Cartier (the grandson), Kimberly Du Ross, and the nicest prince of the night, Pablo zu Hohenlohe, who is 21 and studying industrial design at Parsons. He doesn't like to use his title, though his mother's family has the oldest title in the world and his grandmother has 52 of them. "You must come to Marbella this summer," he said, and told me how he eats lunch at four, dinner at 11:30, and dances till six.

"Excuse me, but your cummerbund is hanging between your legs," I said.

"Oh, it's always like that," he said.

After dinner, Ludovic toured the room like a proper master of the revels and posed his group. They are not camera-shy. "Ludovic, Ludovic, happy birthday," they called out to him. Well, he certainly had the right idea. Present these decorative aliens, who set a certain tone, to the clubs in roped-off areas, let them look out at the rest. The clubs would sponsor the dinners and pay for the invitations. The J.I.C.'s would move from place to place. The whole thing came to Ludovic one night at Studio 54 when he saw that there was "a new race" out there at night.

He had an impulse to take care of this new race. So he started to create his community with small parties "in honor of" so-and-so. He has 260 members who pay $225 a year, and a list of 4,000. They have five or six events a month. Tuesdays and Thursdays are their favorite nights.

"Ludovic," they called out. He was smiling brilliantly. The dancing started. The champagne. I lost my voice. Chitchat died on my tongue. It occurred to me, even though my slumped figure has been carried out of every Regine's in the world, even though I've opened my eyes in distant cities, been gripped by dread and strange suspense when the two o'clock sun creeps through a foreign window, hits my quivering eyelids, and slides across an unfamiliar bare shoulder, that my dancing days were over. I'd never get my J.I.C. card. I was too tired even to stay for the cake. "Forgive me, I'm fading," I told Ludovic at around two, but he didn't hear. The son of the Venezuelan ambassador was talking Spanish to Pablo. A designing princess was draped over his shoulder. The eyes of Daddy Ben Gazzara met mine across the room in a fraternity of fatigue.

"You see," said Ludovic, overjoyed, "all the people *connect*."

Photographs by Don Hamerman.

CASTING CALL

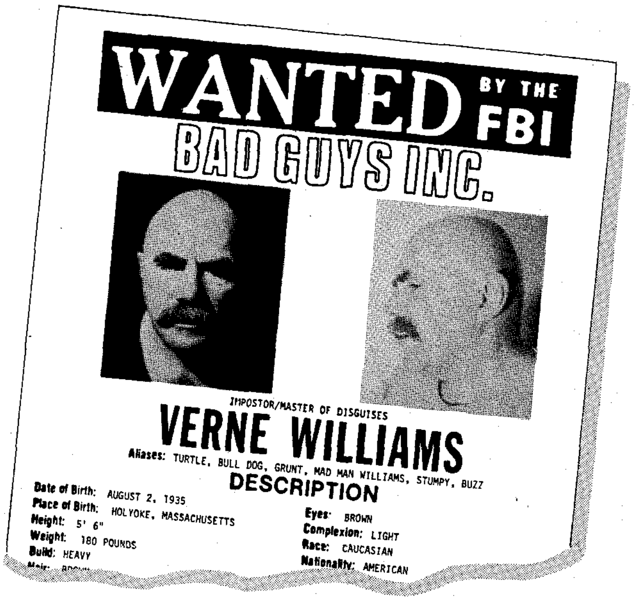
BAD IS BEAUTIFUL

DO DOGS BARK AT THE SIGHT of your face? Are nice girls (or guys) afraid to bring you home to mother? You may have a future with Bad Guys, Inc. Joey Skaggs, who ran a Manhattan-Queens cultural exchange in the sixties (he bused in carloads of hippies), has created a talent agency for the mean at heart.

It all started as a little help for a friend. "Verne Williams wanted to be an actor," says Skaggs, "but his only work experience was trimming cow hooves." Williams stole an F.B.I. wanted poster and put together his own résumé. On Williams's first interview, Skaggs slapped his client on the jaw, Williams growled like a bulldog, and just like in the movies, he got the part (of a "heavy" without all that much to say, in *The Last Dragon*). Verne was only the start.

"I got all kinds of mean," says Skaggs. "I've got a dominatrix aerobics teacher. I've got a biker and his moll. I got some little ones with a real nasty attitude." Skaggs has even got a dog with a pistol in its paw. "I don't think I'll get into other animals—how many mean canaries do you know? But there's always a market for a low-down junkyard dog."

E.H.



WANTED BY THE FBI

BAD GUYS INC.

IMPOSTOR/MASTER OF DISGUISES

VERNE WILLIAMS

Aliases: TURTLE, BULL DOG, GRUNT, MAD MAN WILLIAMS, STUMPY, BUZZ

DESCRIPTION

Date of Birth: AUGUST 2, 1935
Place of Birth: HOLYOKE, MASSACHUSETTS
Height: 5' 6"
Weight: 180 POUNDS
Build: HEAVY

Eyes: BROWN
Complexion: LIGHT
Race: CAUCASIAN
Nationality: AMERICAN

L.A. TELEX

Beverly Hills Blues

IT ALL STARTED ON ACADEMY Awards night, with one of the few scenes from that evening that the rest of the world did not see. In the lobby of the Beverly Hilton Hotel, where the Academy's Governor's Ball is held each year, KNBC-TV news reporter Phil Shuman was just finishing a live shot on the station's eleven o'clock news. "I signed off," Shuman says, "and as I was stepping back over the rope, I was grabbed from behind. When I reflexively pulled away, I was jumped by several officers and beaten and thrown to the ground." Shuman was handcuffed, arrested, and taken to the Beverly Hills Police station.

The Los Angeles County district attorney decided not to file charges against Shuman, but KNBC was inspired to begin an investigative series on the Beverly Hills Police Department.

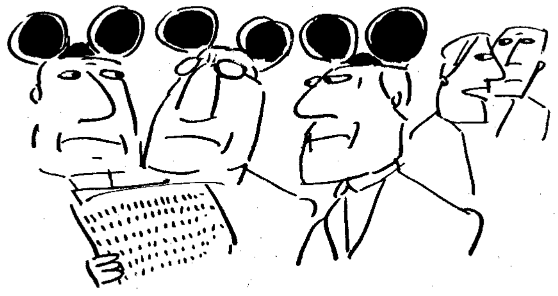
"I've been with the station over two years," says KNBC legal-affairs reporter and attorney Harvey Levin, "and I've never seen anything like the reaction to my first piece. There was a constant stream of phone calls and letters from people who had their own stories to tell about the department."

Many of the calls Levin got came from blacks who said they cannot move freely around Beverly Hills. Levin and his camera crew put a black driver in a rented Mercedes and followed him. "It was unbelievable," Levin says. "The first time he went by the intersection of Wilshire and La Cienega, he was stopped by a cop and held for 21 minutes before the cop let him go."

Throughout all this, the Beverly Hills Police Department has refused to respond. But Levin says he isn't stopping. A report on June 1 featured a former Beverly Hills cop. "This man claims that it's well known that 80 percent of street crime in Beverly Hills is committed by blacks," Levin says, "and so in stopping blacks, the police are only responding to tremendous pressure from the community for their safety. I think that explains a lot. They know they are protecting some of the richest, most powerful, most famous people in the world, and they feel they have to do it."

JEANIE KASINDORF

PEN & PENCIL



"Tell Saul Steinberg I've never seen stockholders more grimly determined."

ANTHONY HADEN-GUEST

LOCAL HERO

That Certain Smile

OUR RESERVATION AT Frank's, on West 14th Street, was for eight o'clock, but from the body language of the portly maître d', that was obviously not going to count for much.

"We'll have your table for you shortly," he said, a practiced smile fixed on his face. "Have a seat at the bar."

I'd seen that smile before, and sat at many a bar before, drinking the drinks I didn't want, at above-market prices, and waiting until 8:30 for an eight o'clock reservation for which I had been right on time.

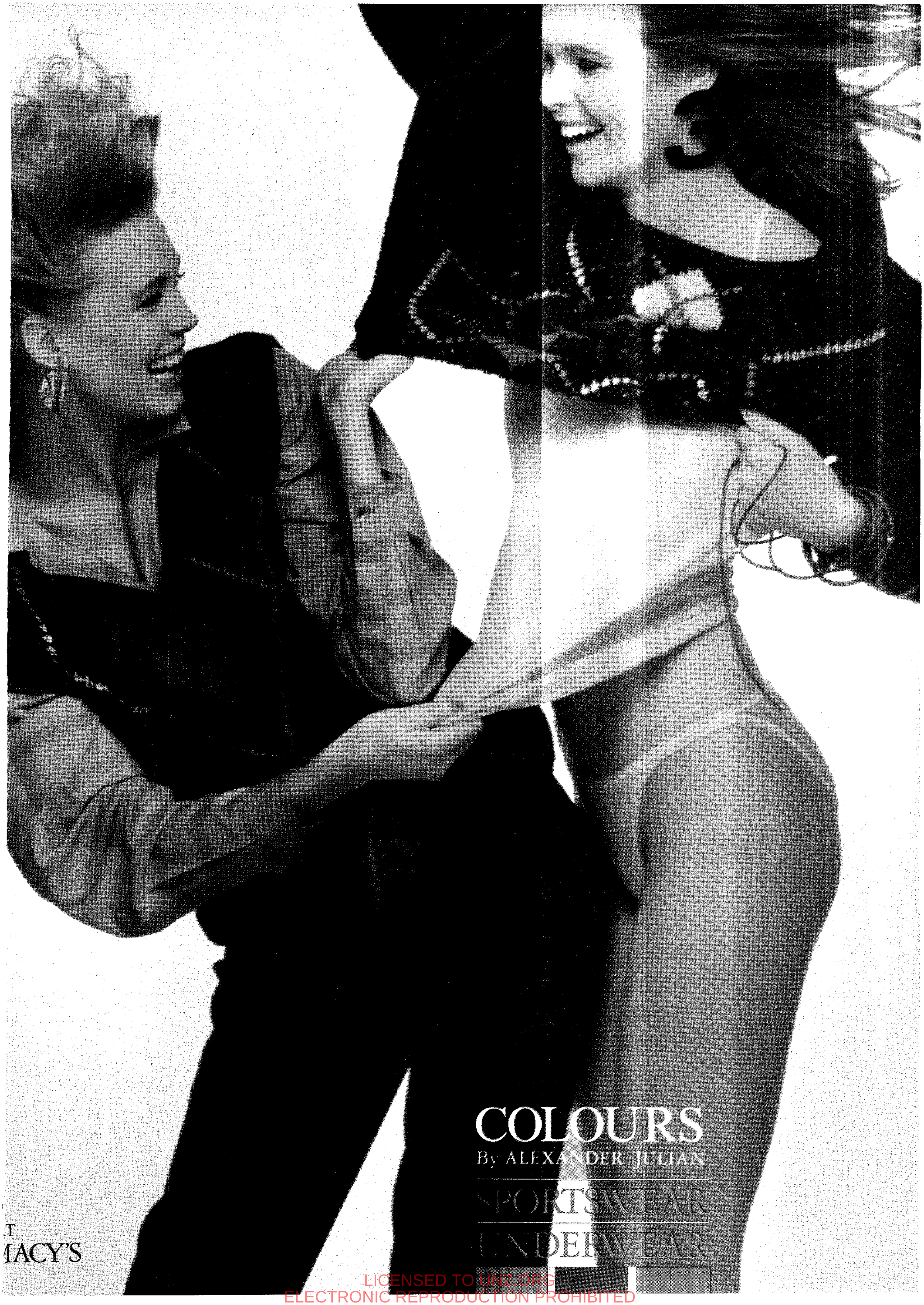
This time, I was ready, but not for the next line. "The drinks are on us," said the maître d'.

Before we were half through our (large) glasses, the table was ready. It was 8:08.

"We don't like to keep our people waiting," said the fellow, "and we like them to come back."

We will.

CARTER WISEMAN


COLOURS
By ALEXANDER JULIAN
SPORTSWEAR
UNDERWEAR
T
ACY'S

RUTH RECOMMENDS

BY RUTH GILBERT

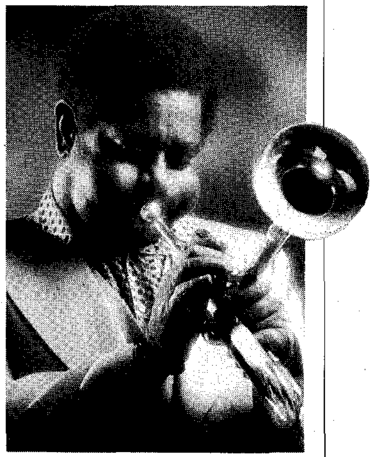
"Terpsichore Revisited," an exhibit at the Lincoln Center library starting June 12, celebrates the fortieth anniversary of its dance collection, with a lavish display.

'CAREFUL HE MIGHT HEAR YOU'

Nicholas Gledhill and Robyn Nevin star in this tale of an orphan in a custody battle between two of his mother's sisters. The film won eight 1983 Australian Film Institute Awards and opens here June 15 at the Paris.

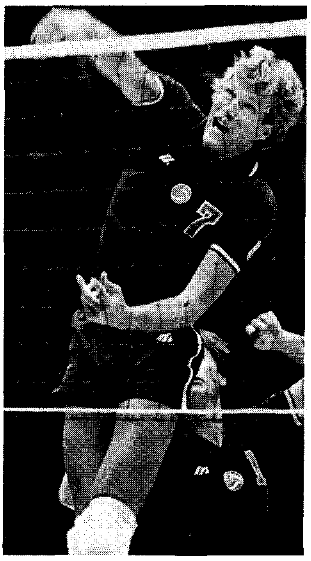
JAZZ AT THE CENTER

Giant jazz trumpeter Dizzy Gillespie entertains at the Henry Street Settlement Playhouse June 16 at 7 and 8:30 p.m. Each concert lasts about 90 minutes.



ENGLISH NATIONAL OPERA

The first major British opera company to perform here opens its season at the Metropolitan Opera House June 20 with Jonathan Miller's production of Rigoletto, *set in New York's Little Italy during the 1950s. Valerie Masterson is Gilda, and Dennis O'Neill plays the Duke.*



EVEREADY VOLLEYBALL CLASSIC

The United States Olympic men's volleyball team plays host June 17 at Madison Square Garden to the Chinese National Team for its first meeting with a best-of-five-set match.

'JEAN RENOIR: A NINETIETH ANNIVERSARY RETROSPECTIVE'

The Thalia presents 26 of the master's films, starting June 14 with La Chienne *(1931), starring Janie Marèse and Michel Simon (below), and the accompanying film* Madame Bovary *(1934).*

Photographs: center, Martin Cohen; bottom left, Museum of Modern Art/Film Stills Archive; bottom right, Jim Caldwell.

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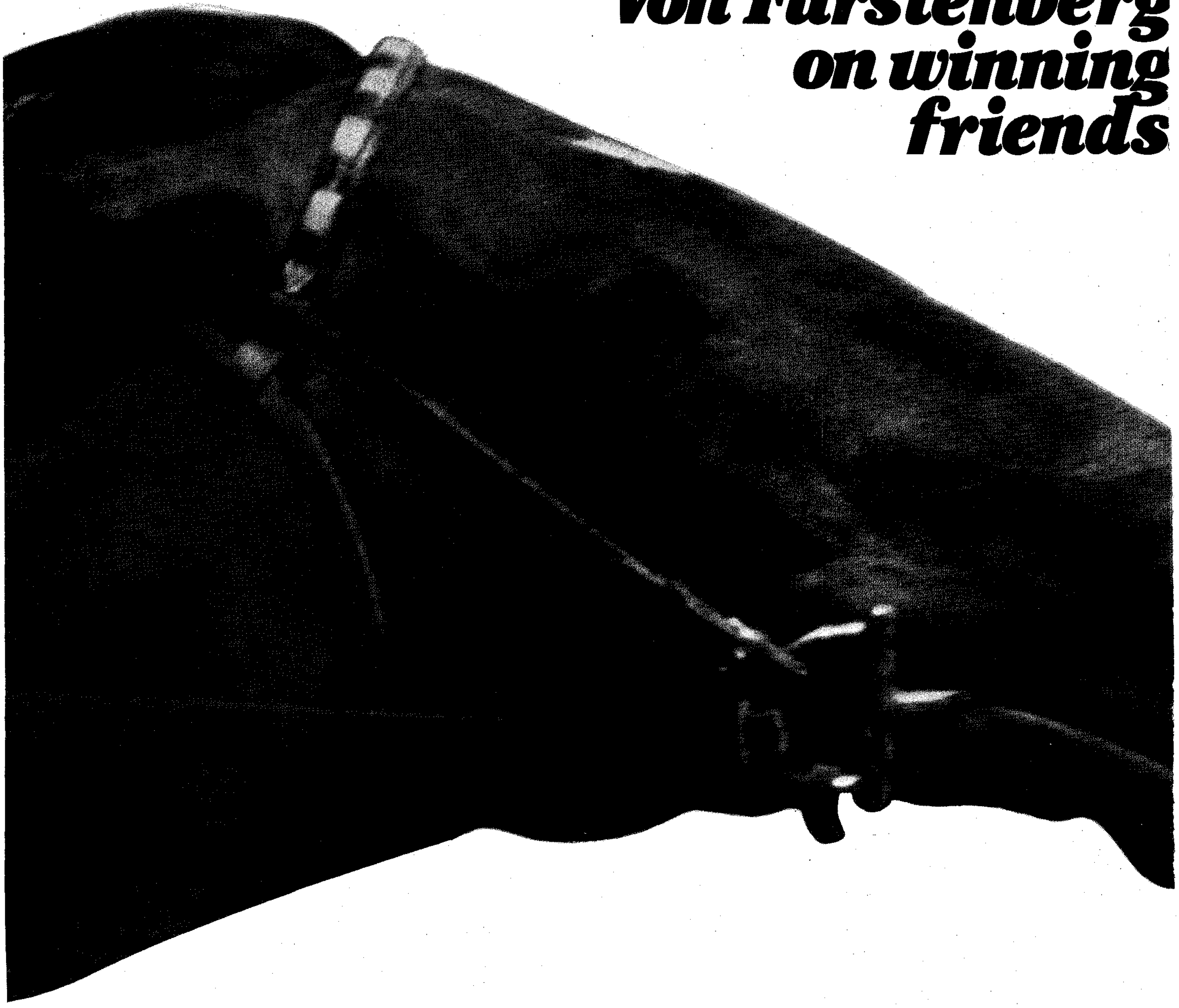
Diane Von Furstenberg on winning friends



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"I know a winner when I win one," says the lady who gives fresh meaning to the expression Beautiful People.

"Actually, it's easy. Just go where it's happening, which right now is Belmont Park. First step (unless you stop for an early lunch at the elegant Garden Ter-

New York's going to th

race) is the beautiful, green Paddock area, where you and your sporting friends can share the fun of scouting and spotting talent-on-the-hoof. Know who you like? As little as a dollar places your bet. Best of all, it's an informed bet, thanks to your free Simplified Guide on How to Win at Thoroughbred Racing.

"And all of a sudden the long shot you picked is pounding down the stretch and (He did it!) comes through for you.

"But then, that's what friends are for, isn't it?"

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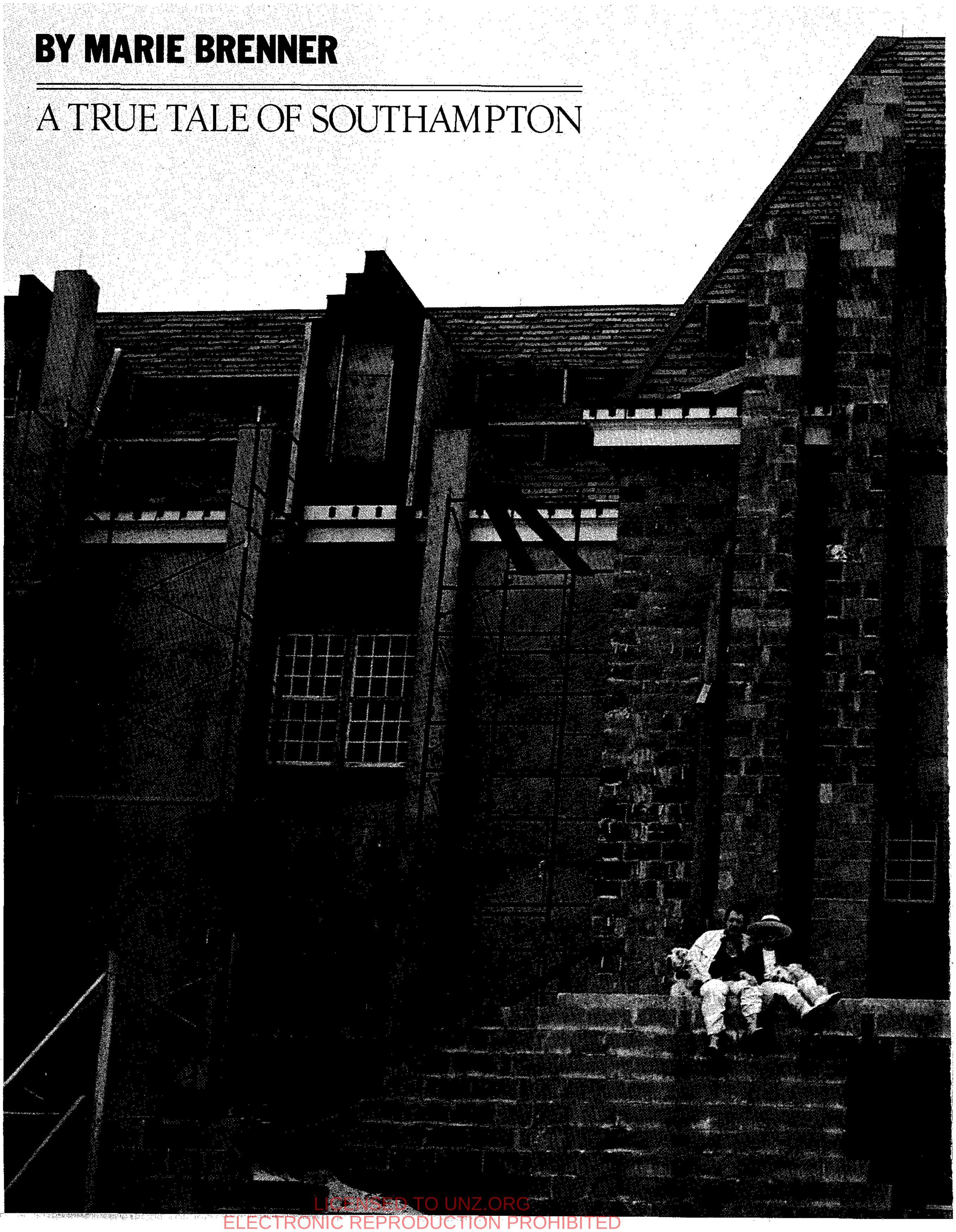
horses! At Belmont Park.

Dress by Diane Von Furstenberg

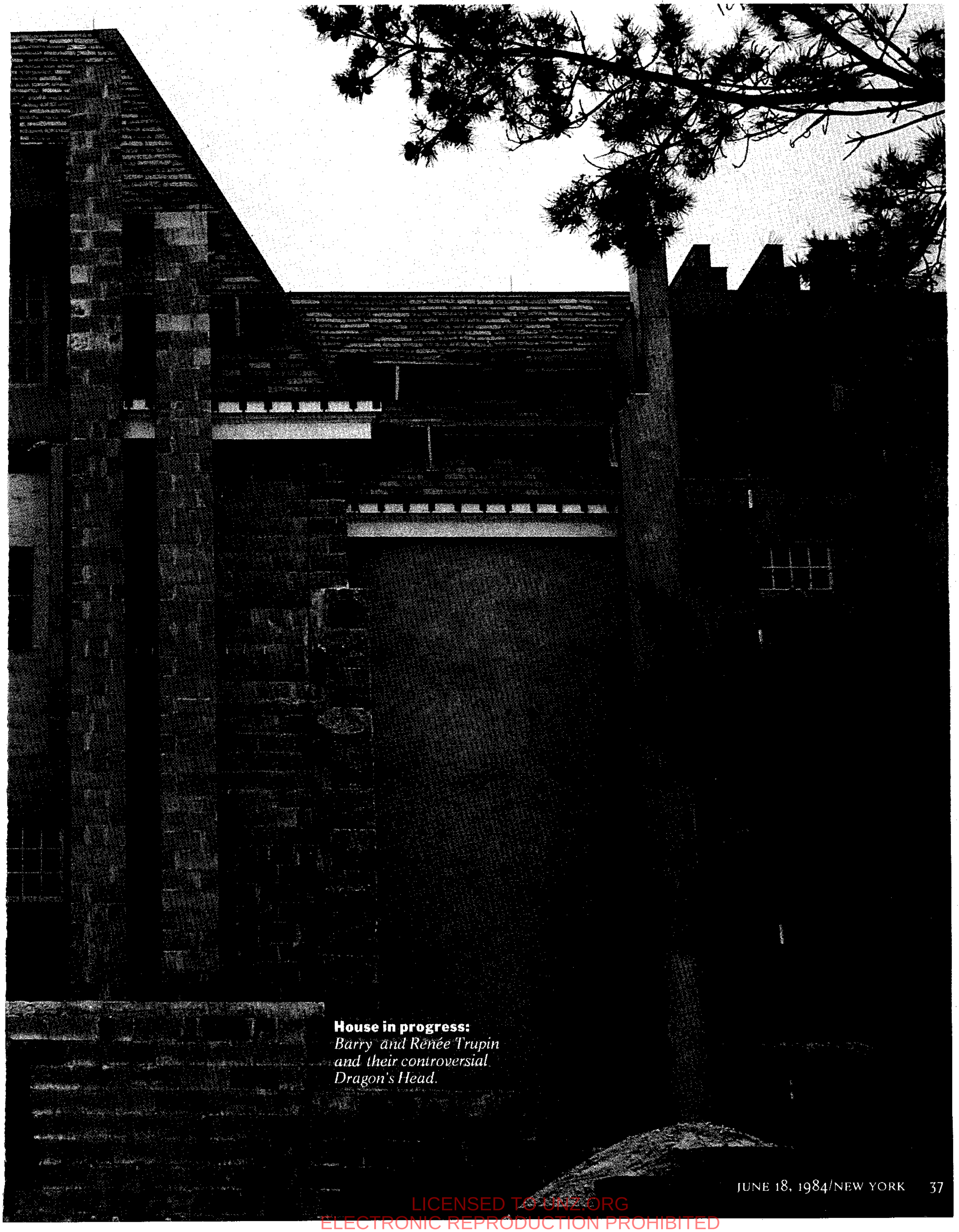
MR. TRUPIN BUILD

BY MARIE BRENNER

A TRUE TALE OF SOUTHAMPTON



HIS DREAM HOUSE

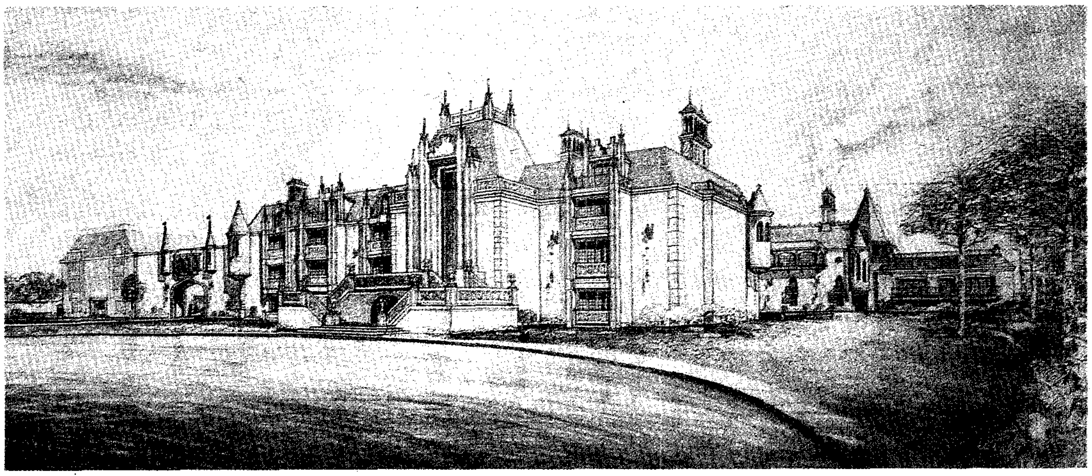


House in progress: *Barry and Renée Trupin and their controversial Dragon's Head.*

BEACH BATTLE: *Barry Trupin is "a complete and total mystery man" to the Southampton Association, whose members have called him a dope dealer, a casino builder, and a crook—none of which is true.*

JUST LIKE THAT THE VISION CAME TO THEM AS THEY SAT ON their dune, staring into the midwinter Atlantic, imagining their Southampton dream house all finished, years hence, their beach like a ribbon of linen unfurled before them. They were a youngish couple, new homeowners and new to the neighborhood, innocent of its subtle folkways and social complexities. For that matter, they were new to marriage and new to wealth. Out on the dune, five years ago, it all seemed as if it would be so marvelous, an idyll, Gerald and Sara Murphy in the Hamptons at the very least, because Barry and Renée Trupin were rich enough to create anything they could think of. And they could think of a lot. "Wouldn't it be glorious to build the Great Barrier Reef in our house?" the beautiful Renée Trupin said, her azure eyes on her husband, Barry. "I mean, to really be able to go deep-sea diving inside and actually see fish."

But why stop dreaming with a simple reef? The Trupins knew they would need a twenty-foot waterfall to feed it, and built-in air hoses "so you could just dive in and hook up to your snorkel." There would have to be "an underground grotto for deep-sea picnics" and, when one hungered for a more cerebral life, a two-story Gothic library to shelter the suit of armor from Hever Castle—the finest example of medieval armor in the world—that Barry had just purchased for $3.2 million. When it was time to relax in their new home, the Trupins would visit their exact replica of a sixteenth-century English pub. "We love England, we admire it," says Renée. "Pubs are so cozy. When Barry and I go, we could sit in one of them for hours, so we felt, 'If you can't be there, why not build your own?' "



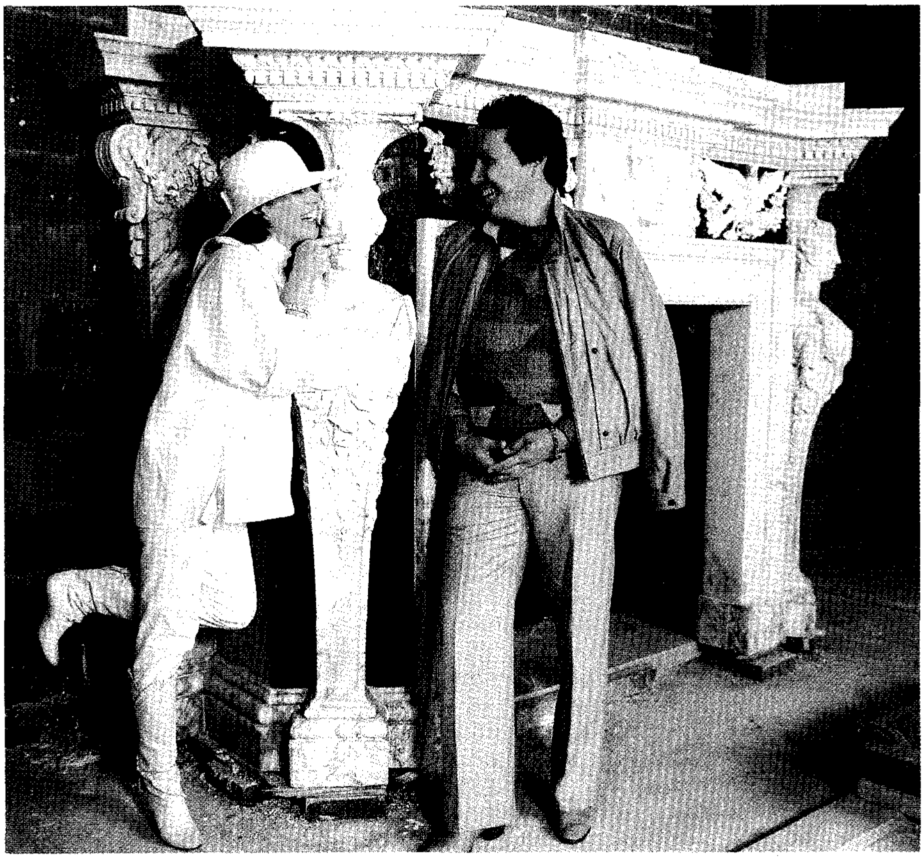
Paper palace: *An architect's rendering of Dragon's Head, the former du Pont estate.*

And so they have on the beach in Southampton, just a mile or so past the Meadow Club, on Dune Road. "I really am doing things that are out of a bygone era," says Barry Trupin. The Victorian era, to be exact. Few have built, or rather renovated, on this scale since the wackier peers erected their dream houses and follies in the English countryside a century ago. The Trupins have taken what was once a fairly elaborate Georgian mansion built by Henry du Pont (and later owned by both Jane Holzer and John Samuels) and enlarged it from 35,000 to 55,000 square feet, adding turrets, gables, and a mansard roof, creating, says Barry, "a kind of eighteenth-century château, a classic Loire Valley design." By the time the renovation is completed, Barry Trupin will have spent about $25 million on the house alone, and used enough galvanized steel in the construction to ensure that Dragon's Head, as the du Pont estate is now called, will last for the millennium.

He hopes his legal bills will not be quite as high. Dragon's Head and its turrets have violated a few height limitations and Southampton building codes, enough to embroil the Trupins in a volatile legal dispute, which may be only nominally about zoning. At the moment, the Trupins and the town's self-styled summer colony are warring on the beaches. A stop-work order has been issued, and all construction has been halted on Dragon's Head. A group of local property owners took out a full-page ad in a Southampton paper denouncing Trupin and his dream house. Barry Trupin says he had "oral permission" from the building inspector the whole time his turrets were going up. The building inspector says, "That's ridiculous." Now Trupin has gone to court about it. Renée Trupin says that, if need be, she'll "cut the turrets off, plant them on the front lawn, and grow vegetables on top of them." Everyone is in a swivet. "It's costing me $4,000 a day in lost interest on the money I've already poured into this house because of these assholes," says Trupin.

The more vociferous members of the Southampton Association, mostly New Yorkers who have country houses, have accused Trupin at various times of being a dope dealer, a member of the Mafia, a front man for Imelda Marcos, a casino builder, a crook who is cozy with the town's mayor. Rumor has it that Renée Trupin is the daughter of Vito Genovese, and that the Trupins have installed a shark pool on the beach. None of this is true, although the mayor of Southampton does happen to be Trupin's plumber. Trupin's business dealings might be as controversial as his house, but there is one fact in this morass that is unassailable. "We don't know who this Barry Trupin is," says Walter Mann, the president of the Southampton Association. "He is a complete and total mystery man."

MYSTERY MEN HAVE NEVER BEEN FAVORED on Gin Lane, Southampton. Origins are important, as well as a sense of genealogy, and the Southampton Association members have some suspicion that this Trupin might be Jewish, a fact that they are all a little too hasty to point out has nothing whatsoever to do with their ire. "There are all kinds of new people in this community," says Henry Mortimer, who lives a few miles from Dragon's Head. "Look at Al Taubman. He's one of my best friends. He gives all kinds of money to our charities. He wants to be part of our community." "If I had known what was going to happen to me



The hearth of the home: *The Trupins with a fireplace once owned by the London Rothschilds.*

when I started this," says Barry Trupin, "I never would have come to Southampton."

But Barry Trupin believes in the impossible. In 1976, he was a nuclear physicist who had $72, and now he has, more or less, about $300 million, not to mention the former Roy Radin mansion, Ocean Castle, down the beach a stretch from Dragon's Head ("We bought it really so we could just keep an eye on our construction," Barry says); a collection of Rolls-Royces, including a wicker-and-ivory-tusked model that once belonged to a maharaja; a 150-foot yacht that he keeps docked next to Malcolm Forbes's; the Cartier mansion at 96th Street near Fifth Avenue; the largest private collection of Judaic antiquities in the world; invitations to dances given for the Prince of Wales; a co-op on Central Park South; a full-scale recreation of a turn-of-the-century Coney Island boardwalk that is being installed in the basement of Ocean Castle; and a pair of Carrara-marble fireplaces with busts and swags that "have the provenance of Rothschild from their Piccadilly house," says Renée.

As it happens, the "provenance" of those fireplaces makes a fairly deft coincidence, since Trupin's business has the same name. Only there's a difference: The Piccadilly fireplaces were, in fact, connected to the Rothschild family, but Trupin's company is not. Its letterhead, however, is striking. "Rothschild Reserve International, Inc.," it reads, and lists ten subordinate companies, most of which either have the word "international" or "leasing" in their names. "I do what the other Rothschilds do," says Barry Trupin. "I'm a banker." "Don't compare us," says Renée Trupin. "I see them socially."

Dragon's Head is a full three years away from completion, but the guard at the front is busy keeping the gawkers away, and the Czech marble cutter, the Italian stone carver, and Clive, the English mechanic who tends the Trupins' seven Rolls-Royces, are all in residence. Everyone is very busy: The Trupins are putting the last touches on their indoor reef, the basement lab for TIME (Trupin Indoor Marine Environment) is being run full-time by a marine biologist, and Renée knows exactly how the saltwater-pool room she and Barry imagined on the dunes will look once the muralists are done.

"I am so excited," Renée says as she skibbles across her boulders in blue suede pants tucked into lizard boots. She is right by her waterfall, and below is an immense drop, some twenty feet, and the craggy rocks that have come down from Vermont on a flatbed truck are locked in place, as are the automatic snorkel fittings and the yards of French Gothic windows with their special bronze-and-mahogany finish. This room alone cost $2.5 million and seems fairly complete, but it's not.

"I am going to decorate the walls," says Renée, "as if this was an Italian ruin from Pompeii. There will be a trompe l'oeil mural, and it will look like a fresco from one of those great ruins, part off, part on, as if some of the sections have worn away. Neptune and the dolphins will be represented, and it will look as if you might have stumbled into Hadrian's villa, what with the banyan trees that will rise out of my immense terra-cotta pots by the pool. All in all, it will be a very classic space." Renée turns toward the winding stone staircase that will be the Trupins' private entrance to the reef from their bedroom aerie: "Barry and I have one belief: Why not have a good time!"

LIFE IN SOUTHAMPTON USED TO BE SO SIMPLE, gentle, and tight as a fist. The social order was very clear. There was "the winter colony," the year-round residents, "our lovely local families, like the Lillywhites, the Hildreths, and the Halseys—good people," says Walter Mann, and there was "the summer colony," the blond socialites from the city who had names like Geary, Meehan, Mortimer, Mc Donnell, maintained their second residences along tree-shaded avenues like Little Plains Road and First Neck Lane, and "rang" one another by looking up numbers in the "blue book," which they kept by the telephone.

"Our attitude used to be 'Stay out of the kitchen and let the locals run everything,' " says Mann, but the summer colony grew discontented with how the kitchen was being run. An entirely new stratum was created: "the tradespeople." "Tradespeople" were that part of the year-round group who disagreed with the summer colony, and so were no longer "lovely locals." Roy Wines, the mayor, for example. For the most part, the tradespeople did not have the preservationists' urge—often inspired by great sums of inherited wealth—but what they did have was a keen power of observation, enough to notice that the property values in Southampton had gone berserk in the past decade. The tradespeople division of the winter colony wanted what the summer colony had: money. Beach houses that might have sold for $200,000 ten years ago could fetch $2 million. Condocrats, such as George Semerjian, moved in for a killing on Hill Street. The mom-and-pop groceries, such as Herbert's, on Main Street, gave way to boutiques, and day-trippers clogged the Sip 'n' Soda. Meanwhile, the Gin Lane colonials did little except complain at dinner parties. Only recently, like Rhodesian

Photographed by Harry Benson

farmers under siege, have they banded together. The paranoia in this Hamptons cherry orchard is stratospheric, but it is too little, way too late.

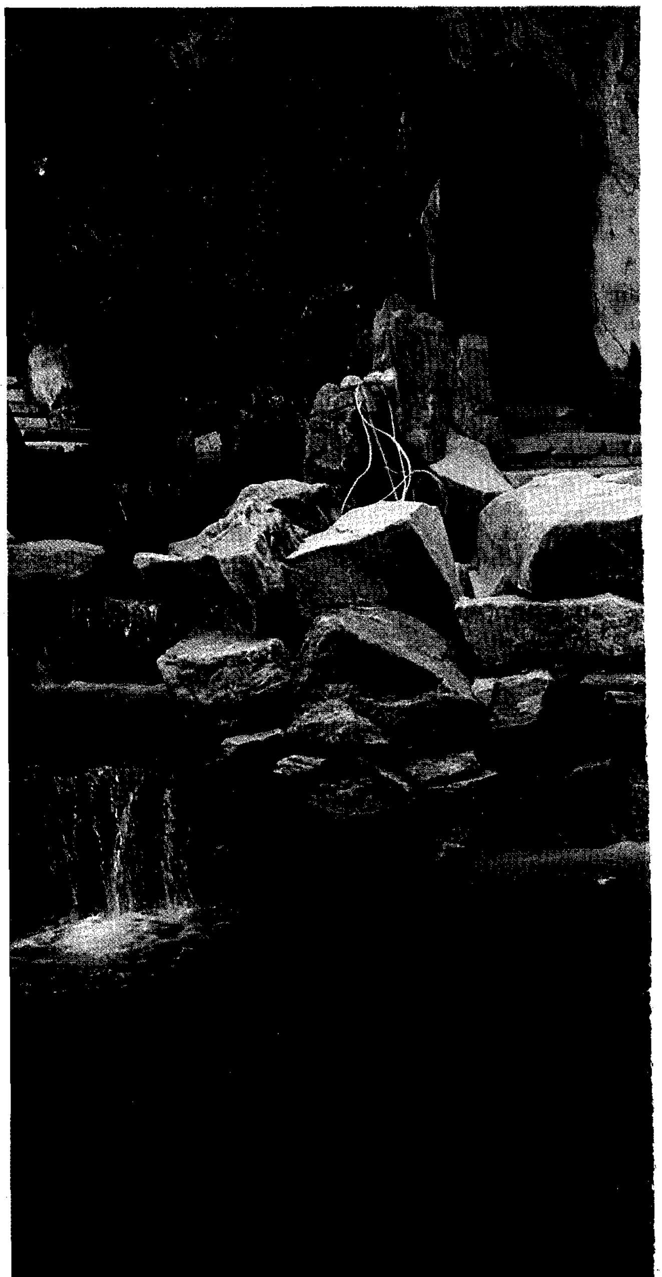
As the vast, mysterious, turreted Château Trupin rises on Dune Road, the colonials have found the perfect target for their anxieties. Trupin's desire for privacy, which he maintains with his 24-hour security guards, has only escalated the terror. Here is a classic case of small-town bias, the fear of the unknown, as if *Bad Day at Black Rock* were being reenacted on Dune Road. Although Trupin has, in fact, violated the zoning restrictions, so do most homeowners who attempt any renovation at all. The paradox is that it is almost easier in Southampton to build condominiums than to put up a picket fence. In almost any conversation about Barry Trupin, his building plans are recognized as gorgeous and monumental, but aesthetics is the least reason for colonial concern. "Look at that du Pont house," Walter Mann said recently at Doubles. "We've gone from civilization to decadence in fifteen years." Mann said he had not yet met Barry and Renée Trupin, nor had he seen "the decadence" inside, but he continued, "If this house remains as it is, it is the end of any kind of control in Southampton."

And so a few weeks ago, a meeting of the Southampton Association was called at the home of Julie Kammerer, just off Little Plains Road. That week, the association had taken out a full-page ad in the Southampton *Press,* denouncing Trupin: THE LAW IS BEING BROKEN TODAY IN OUR VILLAGE, it was headlined. Flushed with triumph, the ten or so executive-committee members were invigorated; sheaves of papers rustled on their laps. The sun poured into the chintz-filled house and illuminated as unlikely a group of middle-aged enforcers as had ever assembled to observe the customs of the country. Jim Edwards, a partner at Cravath, Swaine & Moore, was in his tennis whites with the discreet kelly "MC," for Meadow Club, embroidered on the chest, and Charlotte Mc Donnell Harris was off on a tangent about the town's "corruption" and the local mayor. "Roy Wines is a wimp," she said. "There is no reason why Roy Wines, who has a plumbing business, shouldn't do Mr. Trupin's plumbing," said Edwards. "What's so disturbing is the magnitude of the construction." "Think about it, think about what's in it for the mayor! He's taken in $375,000 doing the plumbing work, and that's more money than he'll ever see in his life," Walter Mann had said earlier at Doubles. The mayor has refused to comment on the matter.

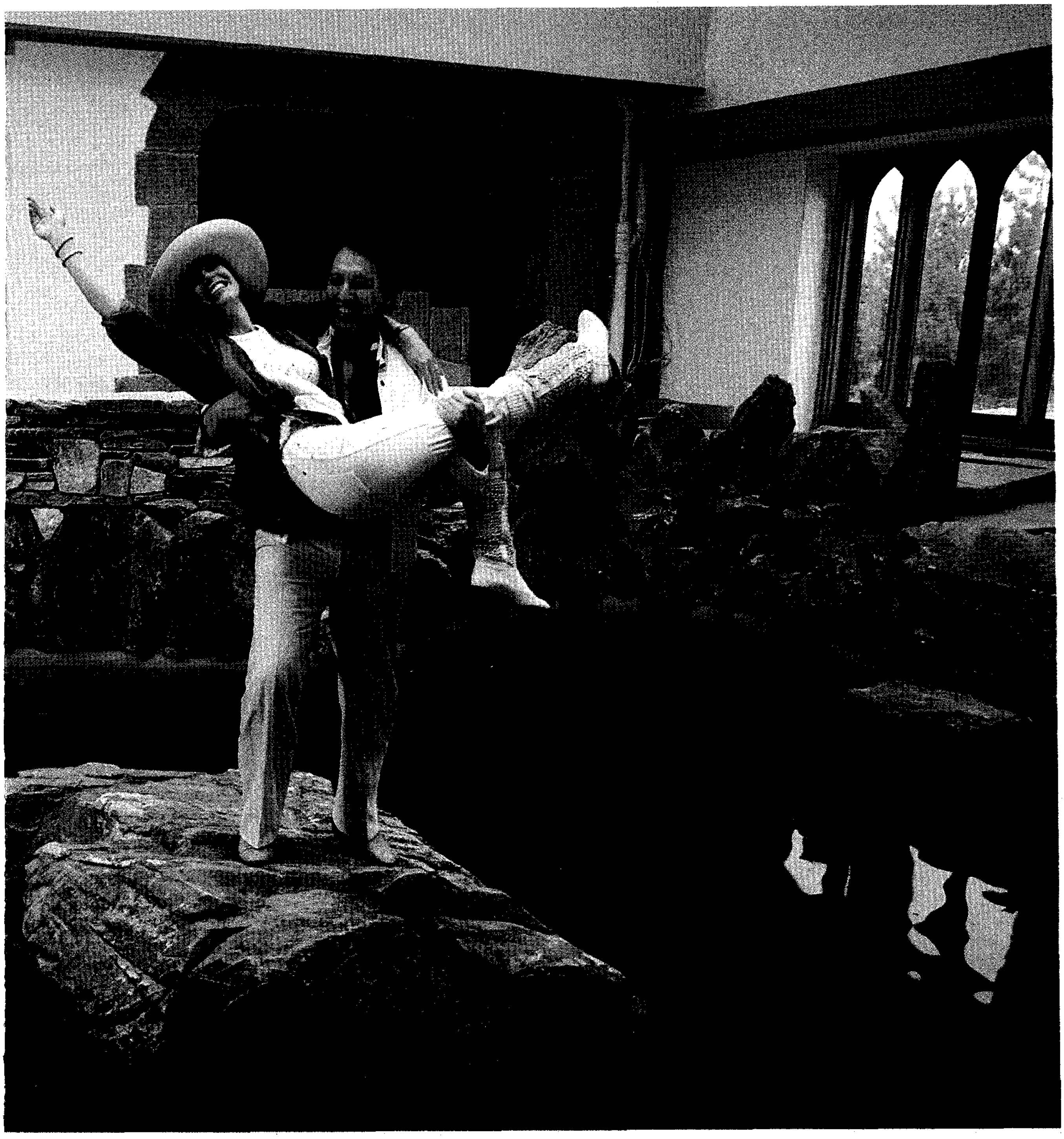
Later, Charlotte Harris, in her own chintz-filled sunroom, was trying to explain why she feels so threatened by Dragon's Head and its mystery man. Mrs. Harris, who once turned down a marriage proposal from John F. Kennedy because, the story goes, a Kennedy wasn't good enough to marry a Mc Donnell, publishes a curmudgeons' newsletter called the *Tradition Party Journal.* Recently she ran for trustee of the village, against the Wines party, and lost, but what is good for Southampton is always on her mind. "If Mr. Trupin is involved in drugs or gambling, we don't want him," she said. "If he's Mafia, we don't want him." "What if he's just a smart Jew who made a lot of money?" she is asked. "In that case, we don't want him, either," she said without hesitation. "But that we can't control. No one knows who this Mr. Trupin is, and it makes a difference."

"I DON'T THINK YOU'VE EVER SEEN A HAND-CARVED JADE fireplace before," Barry Trupin is saying, about an hour into Dragon's Head. The fireplace, which Barry designed, has two jade rams on the hearth and is modeled on the one "from Bolton Castle, where Mary, Queen of Scots, was imprisoned." Barry is having some difficulty removing the heavy plastic-and-wood shield from the construction site, but his eyes, the same azure as Renée's, glisten with the zeal of a true collector. His face is open and innocent as Baby Huey's, and at this moment, upstairs in the master bedroom-sitting room, he looks much younger than 48 and very passionate, a man of religion showing off his other great love, his Xanadu. "I grew up a poor boy from Brooklyn," Barry says. "I deserve this. *Ha shem* has been good."

"*Ha shem,*" which means "the name [of God]" in Hebrew, is thanked each Saturday when Barry reads his Torah, as is his father, Bennett Trupin, a silver designer, who is, even now, in his mid-seventies, designing all the bronze fittings for Dragon's Head. If the Trupins were poor—"well, maybe middle-class," says Barry—a cousin did own Camp Trupin, attended by many a Five Towns child, and was an all-Eastern basketball player at C.C.N.Y., which, Barry says, "may not mean as much in Southampton as a good pedigree."



If you can't go to the Great Barrier Reef . . . : *Barry and Renée in the Trupin Indoor Marine Environment, in the basement of Dragon's Head.*



Earlier that day, Barry and Renée had pulled in, Barry at the helm of the inky Rolls with the TRUP license plate, past the guard who looked as fierce as an aging Saint Bernard, and Barry had done a pretty fair impersonation of the Sunday drivers who have been lining up on Dune Road, trying to have a look. "Look at what that awful Trupin has done to this classic Georgian house," Barry Trupin was saying as he gestured toward the rubble and gravel out of which would emerge "a perfect, classic English garden and a pond" and, for balance, far, far away on the other side of the *H*-shaped castle, the space for the private zoo, where the Trupins want to house their menagerie—also subject to zoning permission. "I would love to keep burros, they're so gentle," says Renée, "and goats, and some of those perfect miniature Arabian ponies. They look just like the real thing."

The afternoon is somewhat chilly, and Renée is wearing a long sweater the color of claret, and shivering as she and her husband waft through the cavernous halls, where chunks of galvanized steel peek through the concrete floors, pointing out the baronial "public greeting room," which already has one of the Rothschild Piccadilly-house fireplaces installed.

On to the Gothic library, half a baseball diamond across the hall, and Barry points out where the hidden door in the fireplace will go, which will be the only access to the library's second floor, and the Kodiak and the polar bears that were eternally frozen in attack position by a Victorian taxidermist, locked away in a wood crate in Henry du Pont's living room. The medieval armor will go in the library as well, as soon as it comes back from its loan to the Metropolitan Museum.

Their heels click on the 100-foot-long hall as the Trupins head toward the ocean. "I want everything very crisp and light," says Renée, so the hall will be so very white, as only

A HOUSE FOR THE AGES: *Dragon's Head will have a Gothic library, an eighteenth-century stove, medieval armor, nineteenth-century armoires, seventeenth-century paneling, and a brand-new waterfall.*

Carrara marble can be, and it will be decorated with "immense orange trees and flowering hibiscuses," and spill into "the ocean room," which will be dominated by a fireplace being sculpted of glass and bronze. "The fireplace will have a marine theme," says Renée. "One sea goddess will have real coral eyes. Now all I can hope is that the staff won't bump into it with their vacuums and crack the glass."

BARRY AND RENEE HAVE ALREADY PASSED through Renée's conservatory, modeled on the Brighton pavilion, and shown where Renée's private kitchen, "all done with nineteenth-century French armoires," will go. The kitchen downstairs, as spacious as the Carlyle's, will be used mainly by staff "for catering our parties." Renée's conservatory will also be her office and will look directly into Barry's sun porch, named Mohammed's Alley because it is decorated with a Persian theme. "Tents, wonderful pillows, you know," says Barry. The Trupins' dining room is a bit more formal, and the plasterer, in residence as well, has created "a special molding of acanthus leaves and beads," which will be set off by walls of "specially made" silvery ash. "The marble floor will have a fantasy design," says Renée, "and the fireplace will be a nineteenth-century piece, a replica of one from Versailles, and the ceiling will have a mural done in turquoise, gold leaf, and beige."

And then, just through the ocean room, Barry unlocks a door to reveal "The Normandy Pub." It is just as promised, a replica of a sixteenth-century tavern, with certain unique touches, such as a nineteenth-century cash register from Macy's—"only the fourth one made in this country," says Barry—and a croissant stove from eighteenth-century France. The stones have just the proper rough-hewn look, mainly because Barry is such a perfectionist "that one night he came in and saw that the workers had made them look too modern," says Renée, so he sledgehammered them himself. "Look at that beam," Renée says, pointing out an ancient support post that looks as if it were holding up half of Dragon's Head. "Barry carved that himself with a chain saw and then torched it." "My father taught me how to do things right," Barry says.

Then they are outside, where the wind is howling off the ocean, down a long, serpentine beach walk he's constructed over his dunes. The path has benches "so my parents can rest as they walk to the beach." "I've used the finest materials," Barry says. "Copper pipes through the house! No plastic pipes for me! The best fittings, special slate from Vermont, and this is the project these crazy people want to stop."

He strides back, headed for the indoor reef by way of the old du Pont living room, in which he has preserved the wainscoted blond paneling, "although the rest of this house was such a mess that for a while I thought of just bulldozing it and starting over." Renée convinced him not to. So downstairs in the basement, after a quick look at Barry's "treasure room," where his Indian sedan chair from the days of the raj is in storage, as are Renée's French armoires, and then the boiler room, with its engines and individual-room controls more awesome in appearance than the innards of the *Q.E. II*, Barry shows off the hallways where du Pont had installed the seventeenth-century-tavern panels. "Look at this," Barry says. "This was du Pont's silver vault." The vault could service Citicorp, but won't. "I'm turning it into a sauna," Barry says. "My guests will love it."

Not as much as they will love the grotto, or the reef room, or the bedroom with its Jacuzzi. "The Jacuzzi will have love benches," says Renée. It could seat a dozen. "And of course a refrigerator for champagne." Barry and Renée are standing in their glass-walled bedroom, the size of a ballroom; the sitting room with its jade fireplace is next door, Barry's office is around the corner, as is the "family video room" and another suite of rooms for Barry's college-student daughter, by the first Mrs. Trupin. The third floor next, with its guest rooms—"the only place in the house where we use normal wood walls," says Barry—and the rooms for Barry's parents. "It's really just a simple three-bedroom country-French design, if you think about it," says Renée, with a wonderful smile.

Gatehouse: *The Trupins bought the Roy Radin house to "keep an eye on our construction."*

But Barry has dallied a bit in what will be his office. It is a smallish room, comparatively anyway, a space with odd angles and gables. "This was Henry du Pont's bedroom," says Barry. "And what a *fahrkuckte* mess it was! The paint was rotting, the paneling was in chunks. Growing up in Brooklyn, my mother took better care of our house than this."

Finally, Barry is at the very top of Dragon's Head on a widow's walk, having scurried through a part of the roof that he once thought would be a terrific helicopter-landing pad until the town passed an ordinance against them. "What am I going to do with this now?" he asks Renée. "I know! We'll make a racquetball court." Three hours have passed, and Barry sits near a copper turret, and he is pointing across his eleven-acre preserve to the Shinnecock Bay, where they will use the paddleboat they bought in Martinique. "Can't you just see it? We'll have one of these guys all dressed up in a costume paddling us around! Or we'll do it ourselves, it will be such great exercise!" And then a gull far away on the pond seems to hold his eye for a moment, and he says, "You know, it is so strange to think that there we were in the first days of having the house, so filled with dreams. I could just sit for hours and all these ideas of how to build it would just come to me. And now it's all come true. It's amazing."

IN A WAY, BARRY TRUPIN HAS THE I.R.S. TO THANK FOR Dragon's Head, although someday the tax people may put a severe crimp in his style, for it was the Tax Reform Act of 1976 that allowed him to be one of the first to develop the notion of computer leasing for "tax advantage" investments, as his former accountant, Sam Beigel, calls them. "Tax advantage" and "tax beneficial" are euphemisms for the less popular word "shelters," a form of perfectly legal paper shuffling that the government has increasingly less tolerance for. Ah, but computers! The Tax Reform Act made it more desirable for companies to lease them than to buy. A man with intelligence could skate through the nuances of the ruling and realize that computers had weight. For investments, they wouldn't be chimeras or fly-by-nights, like tax-shelter movie deals and cow embryos. Computers could be the perfect vehicle for a nuclear physicist like Trupin, a man who dealt in the abstract, had all those equations in his head, yet understood machines. Trupin had been connected with the government, working in private industry developing something called "a mobile combat reactor" for tanks—fairly impressive for a Hofstra graduate who had gone to Columbia at night. He even had the rare "Q" clearance, and not just any "Q," but the special rating that means that if the president is calling Trupin could ask, "Do you have the need to know?"

But what Trupin didn't have was enough money. He was "tired of struggling," and so, "with a net worth of less than $1,000," as Beigel remembers, Trupin incorporated Rothschild Reserve. This wasn't Trupin's first try at entrepreneurship; he had developed a computer system and used the profits from it to finance two jazz clubs in the sixties. But the clubs flopped, and he went back to physics, until he thought of Rothschild Reserve.

This time he wouldn't fail. From Litton Industries, he got an option to buy "the largest state-of-the-art computer I.B.M. made at that time" and lease it to Ma Bell. Renée Cornelius was an executive assistant at Rothschild then. He was in Miami on New Year's Eve, with "nine days to go before the deadline." Barry thought, "If I can't get this to happen, then I am not as brilliant as I think, and I have to pack it in." He was waiting desperately for investors when at 9 P.M. in came "this weird little guy with a check for $1 million," and he was set. He was also locked inside the building. When he looked out to call for help, all he could see was Anita Bryant, far, far below, rehearsing the anthem for the Orange Bowl game the next day.

Fenced out: *Barry says he's become a "political football."*

Trupin's first fee was $600,000. Then, he says, "it became like a money machine." The investors rolled in, putting up large amounts of cash, with Rothschild Reserve taking hefty fees all the way. A recent Trupin deal, as outlined in papers filed with the state attorney general (though later withdrawn by Rothschild), seems fairly standard. It is a nearly $2-million partnership, but it is structured in the following manner: Out of the $2 million, the partnership raises $380,880 in cash by selling limited-partnership interests for $83,760 each. An investor puts up $16,560 on the $83,760 and signs promissory notes for the rest. A computer is secured, sold to a partnership, and leased back to another, but the only things that physically move are money and paper. These transactions are all brokered by different companies, many of which have financial dealings with Rothschild Reserve—information an investor can learn by scrutinizing the documentation.

The promissory notes give Rothschild that most valuable commodity: leverage. The usual way to get it is by taking out bank loans against the notes. And various affiliates of Rothschild Reserve could earn fees and commissions totaling almost half of the $2 million being invested by the public. For his $16,560 down, the investor gets a substantial tax deduction and, if the equipment is worth anything decades hence, a chance to profit along the way.

What is interesting about this deal is that it is filled with caveats—four pages under that heading—as well as ten pages of "Risk Factors" and the information that a law firm has been retained to represent the partnership should an audit take place. So far, there have been 28 audits (though none since 1979) out of more than 40 Rothschild deals. According to Trupin, recommendations for adverse rulings at the lowest level of review in eleven of these cases are being appealed. "There have been no final rulings," says Stephen Field, of Burns Summit Rovins & Feldesman. Should a deal be disqualified after appeal, a small investor might find that he has lost his deduction (though not his stake), that he has to make good on his promissory notes, and that he faces penalties from the I.R.S. Arthur Burns, senior partner of Burns

NOT LIKE MAMA: *"This was Henry du Pont's bedroom," says Barry. "And what a mess it was! The paint was rotting. Growing up in Brooklyn, my mother took better care of our house than this."*

Summit, insists that "there have been no litigations."

Trupin has "200 companies" and offices all over the country. "I am a master of the corporate veil," says Trupin. He has diversified "into real estate, oil and gas, and commodities" and will not allow himself to imagine that his bubble might soon burst, the way it has for other high-flying tycoons. "There is no way I can lose it, not now," he says.

He has lost something, though. And that is "the amazing arrangement" negotiated with the State Bank of India, based in Chicago. Several years ago, Barry had persuaded the bank to give him "an unsecured loan which would match my profits every year." The Indians had no idea what his profits would be, and they were enormous, so much so that at one point "they found they had loaned me something like $28 million, far more than the allowable percentage, so they called in the loans." That kind of leverage is what every financier dreams of. "They made inches, I made pounds," Barry says.

It was Renée, by then a vice-president at R.R.I., and with a keen ability, as she says, "to be aggressive and carve out my territories," who was Barry's liaison with the State Bank of India. By this time, Barry and Renée had fallen in love "by the Xerox machine," as Renée says, but she is reticent about the rest of her life. She does say that she is 37 and a child of the military, that her father was a colonel and the family moved from Florida to Hawaii. Somewhere in the Cornelius family, Barry says, there is a great deal of "the D.A.R. and Chi Omega," and a grandfather, Ernest Cornelius, who was the head of the Oklahoma Steel Castings Company. In the Cornelius family there is now also a Jew: Renée converted to Judaism when she married Barry.

Very possibly, Renée might have inherited her determination from the military and the steelworks, because she is fairly clear-eyed about many subjects, especially the immense building projects she is overseeing, jobs that are so "enormous no decorator would take us on." She is not flustered by the preponderance of crates marked R.R.I. and TRUPIN or chandelier prisms strewn on Ocean Castle's newly stenciled floors or the disconcerting stream of gunfire coming from the dining room, where a carpenter is stapling up another fabric tent. It all looks fairly hasty, right down to the mezuzah Scotch-taped outside the front door.

Renée is now wondering what to do about the problem of the sconces. The box that contained the chartreuse globes for her nineteenth-century Baccarat fixtures was lost. She rejects the suggestion that some capable Venetian might be able to re-create them. "It would be too costly to get the color just right. I don't believe in throwing money away."

Renée is also busy with her philanthropies. She gives away a great deal of money—perhaps not as much as Barry, who floods Israel with cash. ("Judaism is my avocation.") But this spring, Renée was honored by the World Zionist Organization for her largess. "Moses was accepted because of Zipporah," says Barry. "And when these people in Southampton meet Renée, they'll see how fine she is."

Zipporah was the one who wanted to come to Southampton in the first place. Barry had never been there, and thought the Hamptons were "a place where secretaries went," an opinion he kept through his first house-hunting trips in Westhampton. But, like the green light that twinkled on the East Egg dock for Gatsby, Southampton, just down the Sunrise Highway, seemed to have possibilities. Renée and Barry heard about a house on Dune Road that interested them. It wasn't for sale, but next door was "this wonderful old broken-down place, covered with weeds," but still very grand and Renée, who loves old places, knew "that was the house for me."

And so the Trupins appeared at Meadow Realty. The broker told them that she had no key to the old du Pont place but the next morning at eight she called with the news tha John Samuels, the owner, would sell. "We cut the deal by tha afternoon," Barry says. The deal was for $700,000, and the firs plan, says Renée, "was just to throw up a lot of chintz and fix the baths." "It was the worst mess you ever saw," Barry says "Out here people would say, 'It was divine,' but the wiring was shot, and the walls were so terrible you couldn't even paint them." Barry got an estimate of $600,000 to redo the wiring, not to mention $300,000 to redo the plumbing. They tackled the kitchen first, and for that Barry got a permit from the building inspector. He still had his doubts about the house, though.

To begin with, he hated Southampton. The food was "terrible," although there was a decent steak at the Sherlock Holmes. He and Renée knew "absolutely nobody," so they used to come out and huddle by the fire, sitting on "odds and ends," as Renée says, and Barry would think, "Next stop, Dover." They would go to Gristede's in their '32 Rolls, and Barry would grouse about "how ugly the houses were." He would go there only if he had "consummated a deal. Renée would drive, and I could just collapse in the backseat."

But the notion of building the house of houses came to him. He went to work with an architect, Darius Toraby, changed plans a dozen times, filed each one with the authorities, "but no one ever ruled on anything." So Barry went with what he considered the best advice: Build anyway. "I had the money, why shouldn't I have my dream house?" He also hired guards and built them a guardhouse. "What did I want a lot of people coming into my house during construction for?"

So far, so good, until the Trupins' neighbor Virginia Salomon, wife of William, of Salomon Brothers, was out walking on the beach with her friend Robin Duke. "All we wanted to do was have a look at the saltwater pool," Mrs. Salomon says, "and here was Robin, so lovely and blond in her bathing suit, and the guard told us to move on." The guard was not impressed when Mrs. Duke, the former U.S. ambassador to UNESCO, tried a bit of diplomacy: "Southampton is a very friendly place," she says.

BUT SOON, FOR THE TRUPINS, IT WASN'T. THE Southampton Association began lobbying about the height violation. Last winter, as the Trupins were rounding Grenada in their yacht, an issue of *W* was delivered that showed their magnificent Dragon's Head under the headline HOW TO RUIN THE HAMPTONS. Then came a flurry of letters and articles in the local papers; a headline, TURRETS CALLED HEIGHT OF HIDEOSITY, in *Newsday;* and, in the Southampton *Whale,* an editorial saying that producer Roy Radin's body had been found dumped in a park and adding, "The *Whale* has not found any connection between Radin and Trupin except the property transaction."

Meanwhile, in the mansion, Barry wasn't particularly upset, because he was beginning to like "the isolation" of Southampton. The Radin reference stuck in his craw a bit, and heaven knows what the *Whale* would have done with the information that Radin had tried desperately to get Barry on the phone the day before he was killed. "The guy probably wanted money," Barry said. "I didn't take his calls because I was in Europe." But through his isolation, he was beginning to get the faintest idea of the quagmire he was in. He twigged, of all places, at a dinner with Prince Charles. Charles had taken a keen interest in Barry's armor, and had invited the Trupins to dine. Barry refused. An equerry offered a second invitation. Again Barry said no. "He was a prince. What would we have in common?"

Renée was more curious, and finally they went to dinner. Barry found himself sitting next to Lady Lindsay. "My home once belonged to Henry du Pont," Barry told her. "Oh, you have Harry's house, do you?" Lady Lindsay said. "Harry?" said Barry. "I thought his name was Henry." Lady Lindsay said, "Henry to you, but Harry to me."

Far less subtle minds than Barry's might have taken this in and mulled it over, but Barry's interests are not social, and as far as he is concerned he might like to do something outrageous, like "build a shul" on Main Street, so fed up is he with being the "political football" between the summer colony and its ambassador-at-large, Charlotte Harris, and the mayor. Renée feels differently. She's counseled Barry to give money, to do anything "that would help us get along with the community." When Charlotte Harris rang Renée's bell, however, asking her to sign a petition opposing the residents' being billed for repair work on Dune Road, "but also wanting to have a look at this cute, hip number," as Mrs. Harris calls her, what did Renée say but "I have no desire to pay, and I'm a very large property owner!" (Renée says she didn't make the latter statement.) "Imagine!" says Mrs. Harris.

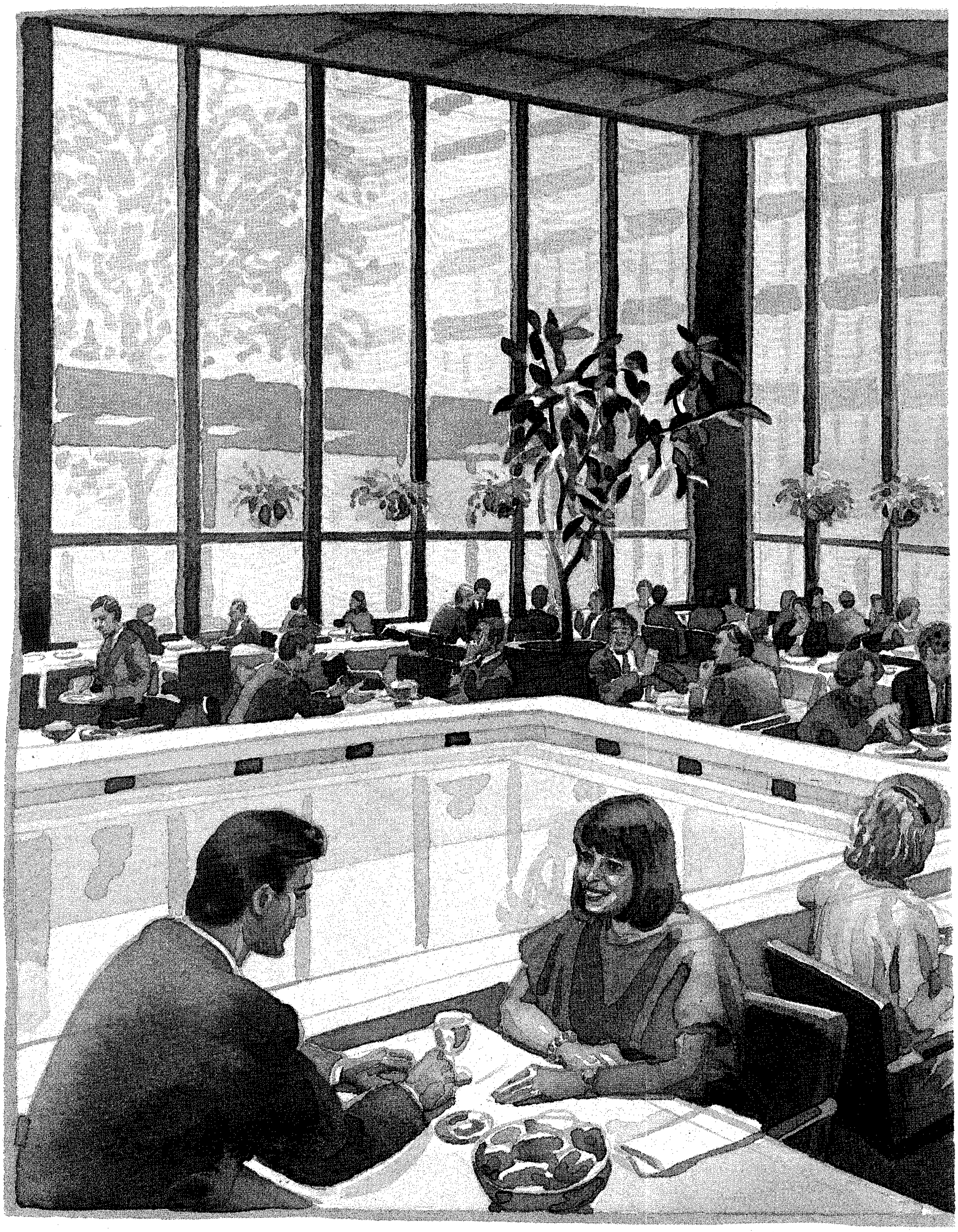
Indeed, Barry is so annoyed that he is thinking of not sponsoring the chamber-music concerts he wanted to give at Dragon's Head. "What I would really like to do is think of ways to drop off the tax rolls and then let the town blame Charlotte Harris," he says. All this because, in being what Renée calls "a man who loves to please his wife," Barry has become ensnared in zoning fights and planning commissions, architectural review boards and bad press, yet remains oblivious to the larger role he is playing for the town. "Southampton hasn't had so much to talk about since that actress was raped at Radin's house and collapsed on the train," says the Trupins' neighbor Henry Mortimer.

THE FACT IS, SAYS MORTIMER, THAT "NOBODY can talk about much else at dinners" but "this extraordinary Mr. Trupin," as Linda Mortimer calls him. And it's become a dialectic, the more libertarian among the Southamptonites believing that a man should be permitted in a free country to put up any damn house he chooses. These same libertarians also believe that just because "the mayor is Mr. Trupin's plumber does not necessarily imply a conflict of interest." But Henry Mortimer reflects the more conservative opinion, saying, "This Mr. Trupin has insulted the memory of my family's old friend Harry du Pont, because we were all there as children, and it was like a junior Winterthur, and we were afraid to touch anything." One could not say this about Mr. Trupin.

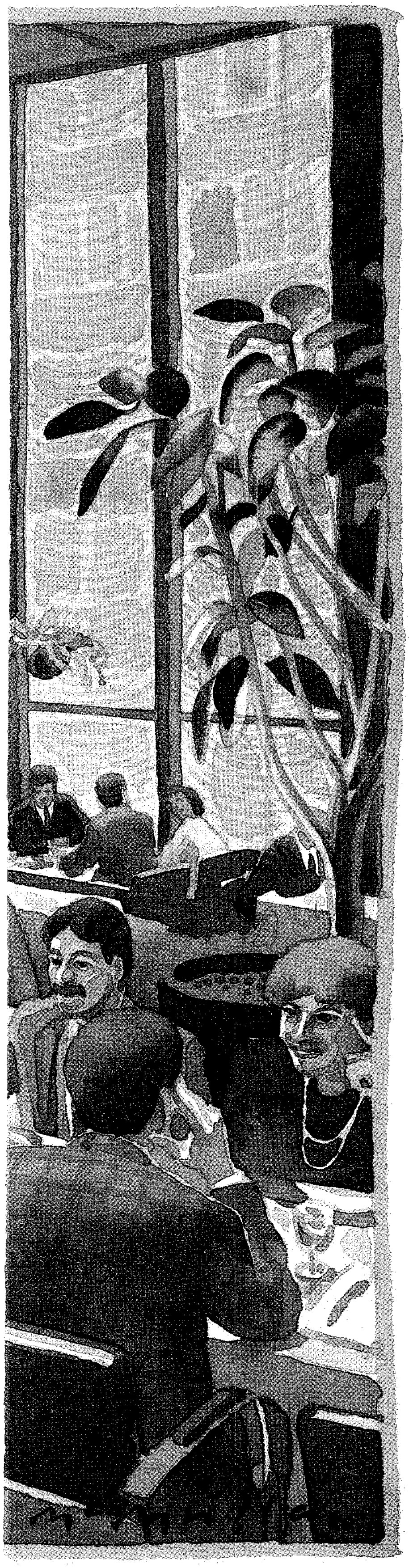
The Mortimers are reflecting on the changing times in Southampton as they walk toward the stone lions on the front lawn of Keewaydin, their house on Halsey Neck Lane. They move so gracefully, high up on their portico, Linda's marvelous English profile etched by the sunset, Henry's clipped British accent, perfected after years of marriage to Lord Curzon's granddaughter, adding a certain authority to his remarks. The lions and Henry Mortimer's intonation have a lovely, ancestral quality, as do many of the homes up and down these avenues, their weathered shingles eroding the memory of the rule-bending and petty prevarications that went into the accumulation of other fortunes of this neighborhood, long forgotten, long overlooked.

And it is possible that Henry Mortimer, as a native, takes the long view of Southampton's social history, for he finally says, that, yes, he might be willing to welcome Trupin "if he would donate $5 million to our hospital." "Henry," says Linda Mortimer, "the hospital is rich enough. I want Mr. Trupin's $5 million for my fresh-air fund for the crippled children of Southampton. That is so much more important than your hospital. Good works, that's what Mr. Trupin could do here, and then we might be pleased to have him." ▬

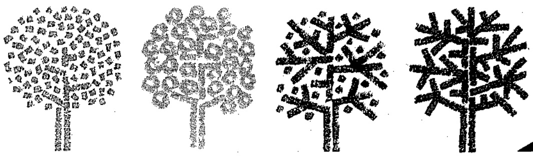
On the trail of perfection: *"I had the money," says Barry. "Why shouldn't I have my dream house?"*



THE SHIMMERING POOL ROOM IS A PLACE FOR SEDUCTION, ROMANTIC AND CORPORATE.



THE FOUR SEASONS AT 25



THE FOUR SEASONS IS ripe—sweet and mellow as a summer peach. After 100 seasons, this is its season. The vast, soaring space on the downtown hip of the Seagram Building has weathered 25 years, survived a childhood of neglect and misunderstanding, come bravely into its own, and now glows with mythic vitality.

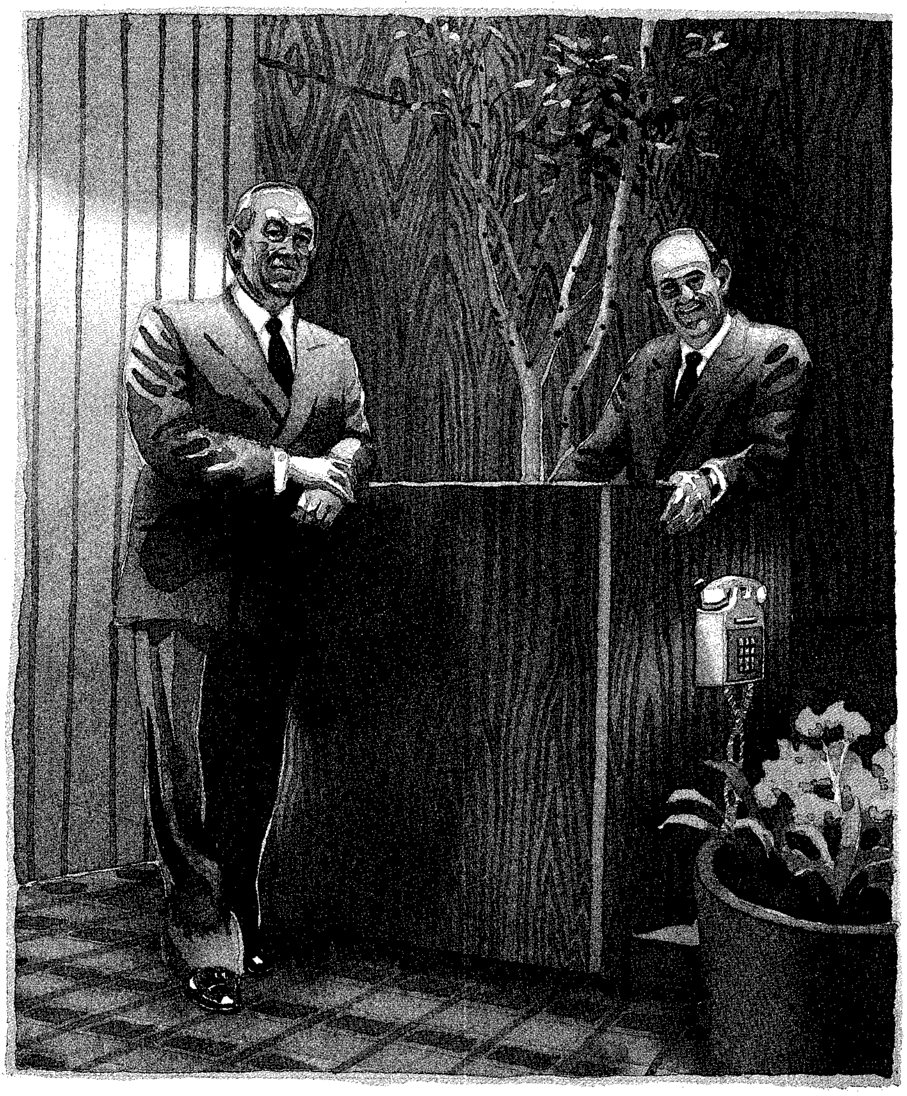
By day, the glass-and-dark-French-walnut-wrapped Bar Room is almost a private club and nursery for its faithful, the media and money powerful, some of whom call the reservation desk only on days they're *not* coming for lunch. And tables are assigned with the excruciating care that goes into seating a summit conference. By night, pampered New Yorkers join what were once almost exclusively tourists and out-of-town buyers in the Pool Room, where the ripple of metal jalousies—in copper, brass, and aluminum—echoes the shimmer of water in the marble pool, keeping the room alive with constant movement. You can float a small bank loan to feed four here, and the food doesn't always taste as good as it looks, but the seasonal theme has never made more sense. It's reassuring to see that good modern design wears so well, that a great concept can grow greater in execution, that the restaurant designed to reflect New York has become the essence of New York, a city grace, an institution.

And it's cozy, too, thanks to the tact and sensibilities of two Hungarians as unalike in style and background as could be imagined: Tom Margittai, the business mind, soft-spoken and sensitive, born the son of a wealthy Carpathian lumberman, and Paul Kovi, dashing and dramatic Transylvanian, athlete and oenophile. The two of them ("The Two-of-Us," their ads read) bought the plant, stock, and debts of the Four Seasons in 1973 from Restaurant Associates (the hottest feeding empire of the fifties and sixties), then on its knees.

BY GAEL GREENE

ILLUSTRATED BY JAMES MCMULLAN

What clairvoyance conceived of turning the barren front room into a grill that would become a club? In that recessionary climate, the Pool Room was rarely full. Only when it was would anyone sit, grudgingly, in the bar. But the fact is, the three-martini lunch was in ill repute. The fizz of the Perrier bubble was heard in the land. Wallets and waistlines were being scrutinized. " '21' was our role model, but we wanted to do it in our style," says Margittai, who was, and is, in love with Harry's Bar in Venice. So they launched the Bar Room lunch. Mostly grills. Discounted prices. Nothing to take more than five minutes from kitchen to table. No captains. None of the Pool Room's tableside pyrotechnics. Then, you could have your pick of tables, and an entrée for $8. Today, a lot of New Yorkers feel they own their tables, chances are you can't get in, and the burger costs $15.50.



COMPATIBLE DUO: OWNERS PAUL KOVI AND TOM MARGITTAI.

MY LOVE AFFAIR WITH THE Four Seasons has gone on so long I can't be anonymous there, but it doesn't seem to matter. They may kiss my cheeks and click their heels with chorus-line élan, but the kitchen remains wildly uneven. I've slept through dinners without a stirring mouthful, and I've thrilled to dazzling savor. Almost everything is a delight for the eye, but too often tastes are flat, birds and sea creatures overcooked—even in the once meticulous Bar Room, with its Japanese grill masters. I've never booked a table (under someone else's name) at the Four Seasons without a thrill of expectation. How sad, then, to encounter occasional missteps and mediocrity. Of course, if you don't take risks, you don't fall quite so flat. And perhaps in a 400-seat restaurant it's inevitable that size and the need to please a great range of tastes must dilute cuisinary glory.

Yes, there are triumphs. From the Pool Room menu: A crisp, moist perfection of whole roast duck for two ($60)—ask for it au poivre, because the cherries are much too sweet. A melting tenderness of giant salmon round (a daily special, $70 for two) still rose at the heart. Quickly seared American foie gras ($15) on a nest of caramelized cabbage. Veal ($30) pink at the core and fork-tender. Baby lamb ($35)—four little rounds and a rib bone to chew on—boldly flavored and seasoned with a subdued tarragon cream. Nubbins of Long Island scallops ($9.50), spicy and heady with coriander in seviche. Impeccable oysters ($10). And constantly varying sherbets ($5.50), which can be sublime in crisp pastry-tulip shells.

If chef Seppi Renggli were cooking just for me every day for the rest of my life, I know I'd never be bored. He is brilliantly creative. Asked once if he would do a suckling-pig-fest, Renggli produced a supernal beauty, scattering coriander hither and yon in the Caribbean idiom. And with Kovi and Margittai scouting around town and around the world, Seppi's creativity truly soars for special events. Ragout of lobster and quail, an oyster cassoulet, jalapeño sherbet, celestial Gorgonzola polenta, calf's-brain flan, salmon and oysters in court bouillon, green gazpacho, all designed for the serious epicures at the invitational dinners and California barrel tastings.

But there are too many blahs. Not even a pair of American caviars—sturgeon and golden whitefish roe—are enough to wake up the narcoleptic crabmeat mousse ($14.50). Spring's vegetable soup ($7) is a beauty, but dull. Rabbit bits ($15), curiously mismated with melon balls in a thick saffron sauce, are dry and chewy. Crayfish and sweetbreads in terrine ($13.50) are sadly weary (but sprightlier, with a lusty sauce, in the Bar Room the next day at lunch). A melt of calf's brains ($13.50), deep-fried in macadamia crumbs, served with tangy capers that burst into crisp little flowers in their hot-oil dunk, is a confection that would be sublime if the exotic coating absorbed less grease in the cooking.

And a thick liver steak ($29) has been brutalized, tough as a shoe along the edges, with an unpleasant off-taste. Exquisite caramelized onions crown a bland skillet steak ($31)—not rare, as ordered. The most precious of baby vegetables ($8 to $10) are steamed, sometimes too long, and except for carrots and bitter eggplant, they're tasteless, too. Yes, I know the whole world is on a diet, but couldn't a fast toss in butter be offered as an option? New York is suffering a plague of perfect miniaturized veggies, utterly naked and pristine.

Still, there are lovely Pool Room curlicues of welcome for the appetite: To begin, always, zingy Greek olives and crudités—carrots, cherry tomatoes, and daikon, the Oriental radish that is mild and crisp, best sliced thin (it isn't always). Caviar in a hollowed-out new-potato skin, or a lilting flower of delicate smoked salmon filled with caviar and anchored to a pumpernickel round by savory herb butter. A silver bowl of bread moves into its stand only after a pause to discourage overindulgence, and the Lilliputian croissants are crisp and buttery (although often misshapen mutants). But the rolls are edible only if you love shredded paper.

THERE ARE FOUR SEASONS "family" who will eat only in the Bar—lunch or dinner. And habitués who never sit anywhere but in the Pool Room. I'm of the school that likes lunch in the Bar and dinner by the pool, where Alex holds vigil and Oreste guards the snap of service and no one will be fast enough to stop you if you slip out of your dress and leap into the pool—as two sweetly smashed young women did to applause one warm summer night.

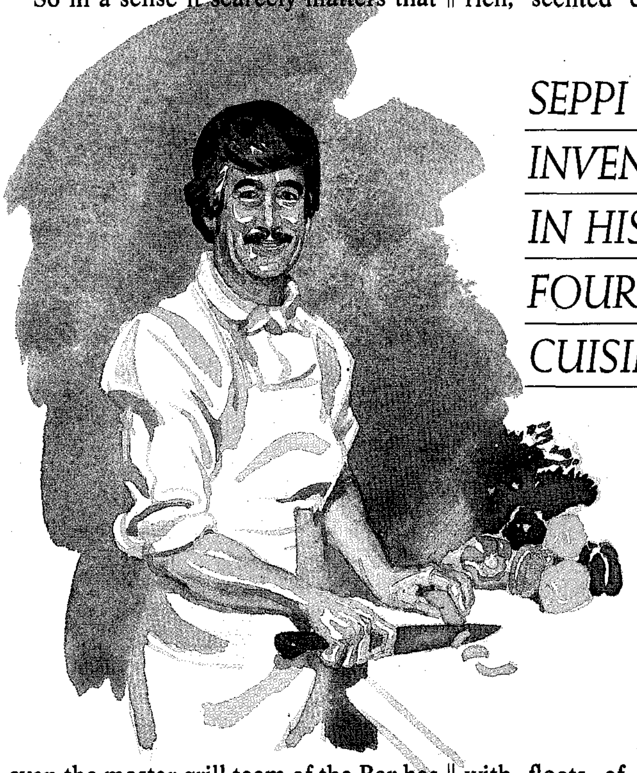
There are no bargains anymore. Three at lunch in the Bar two weeks ago drank only iced tea and one glass of wine, but left behind $159. And the pricing is eccentric. The spring menu lists a steak at $6 less in the Bar Room, but the smoked salmon is $2 higher than in the Pool Room. Dinner in the Bar Room was the best of six recent meals—though at night the room's a bit melancholy and looks more like a fancy funeral parlor than a corporate boardroom. Still, any dedicated gourmand would have been cheered by the giant tortellini ($16.50) filled with bits of frogs' legs in a lush cream sauce under a scattering of crisp snow-pea slivers; enormous Wellfleet scallops ($32.50), heady with the perfume of the sea; a splendidly grilled baby chicken ($21)—we asked for it "not too cooked, even slightly rare"—with a lemon compote sweet enough to pass for dessert; gravlax ($23) grilled to the instant of blushing perfection; and the first spring cherries ($6.50)—fat and sweet. Only the dessert cart seemed spare.

It's not easy to focus one's critical faculties at lunch in the Bar. Light softens the room, bounding off Richard Lippold's brass sculpture. The ozone is charged with the electric brainpower of the pet wheeler-dealers. Does anyone ever shift into idle here? I doubt it. Not that we couldn't unlax a bit. It's very family. Discreet table-hopping is possible. And the waiters, co-ed now, work swiftly, with stylized movement. Julian, the supervising genie, knows almost everything. Why else would he wear that slightly wicked smile? Who has a healing heart, who has a testy gallbladder ... who wants an unblended Scotch before his guest arrives, who must be notified if the puff-pastry-wrapped chicken pot pie is the daily special? And Paul and Tom make the rounds with an instinct for timing and a measured familiarity that is by now invariably correct.

"It's discreet," says lawyer–literary agent Mort Janklow. "You can talk without being heard." Simon and Schuster editor-in-chief Michael Korda prizes the quiet—"And you can eat a light meal, merely a salad, without getting an argument." Advertising sorceress Lois Wyse is too secure to say she owns table 35, but she usually gets it. If he hadn't been impressed already, James Brady would have been the day "Kissinger arrived, the dirt of Managua still on his shoes, to lunch with David Rockefeller before reporting to President Reagan on his Latin American fact-finding mission."

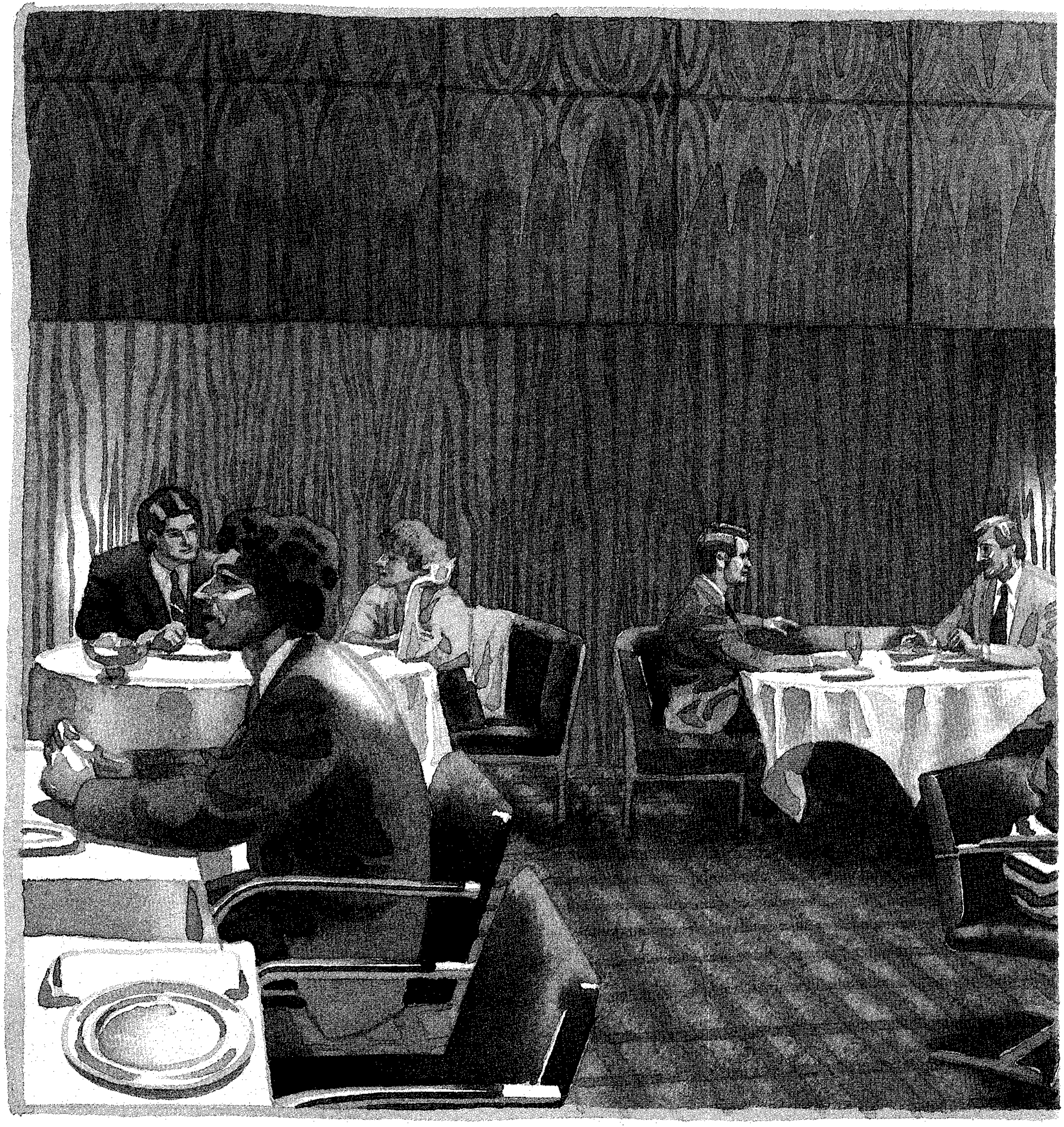
A few Mondays ago, Brady lunched with Korda. Horace Sutton had his usual table. The real-estate-magnate Rudins—Jack, Lew, and his son, Billy—were there. Lawyer Robert Montgomery, a five-day-a-week fan, was in his customary spot on the balcony, the only place he wants to sit. And *Atlantic Monthly* publisher Mort Zuckerman was buying or selling something at the table next to mine, but the acoustics were against eavesdropping. "When I walk into this room, I think, 'Let's make a deal,'" marveled Harley Baldwin, builder of Bridgemarket, now in construction under the 59th Street bridge.

So in a sense it scarcely matters that even the master grill team of the Bar has lost its sparkling precision. At least I've never heard of anyone defecting from Bar Room loyalty for better food elsewhere. The duck liver ($23) in heavenly armagnac-spiked sauce with plumped raisins, a special at lunch one May day, is somewhat rare the second time around, after I'd rejected the first one. But liver should be sautéed, not grilled, for the ultimate in sweetness and accuracy. Shrimp charcoaled on skewers, alternating with spicy little chipolata sausages ($22), is a Bar Room classic so full of mingled perfumes—the sea, the grill, the pig, and pepper—that the overcooking is almost forgiven. Swordfish ($23), ordered "rare," delivered dry, is sent back, too, but the hamburger that replaces it is very good, and the creamed-spinach garnish a welcome relief: at last, a vegetable not trying for honors on inner beauty alone. Thin calf's liver with sage butter ($21) is a splendid quiver of rareness. The Bar Room's sirloin tartare ($21), the house version of carpaccio (à la Harry's Bar), provides two or three ounces of beef, pounded till nearly transparent and covering the plate, with a mustardy mayonnaise on the side. Four Seasons slaw ($5.50), a mixed slivering of all sorts of crunch, pleases me so that I often order a double ration and grow slimmer with every bite. There are the thin paillards ($20 to $23.50) too—veal, beef, and chicken—and an abbreviated roster of appetizers: insipid crabmeat mousse ($12), an elegant fettuccine primavera ($14) that is only occasionally overcooked and that recently included rare fiddlehead ferns in its vegetable lineup, splendid scallop seviches ($12), and a rich, scented cream chowder ($6.95) with floats of tasteless but perfectly poached red snapper.



SEPPI RENGGLI, INVENTIVE GENIUS, IN HIS PRIVATE FOUR SEASONS CUISINARY LAB.

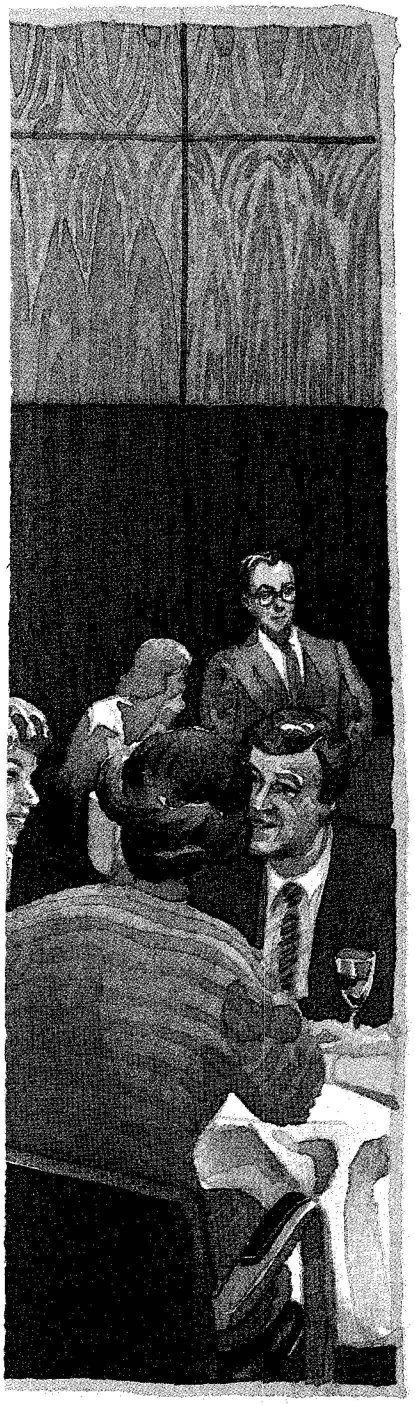
A YEAR AGO, TOM MARGITTAI lost 35 pounds, and he struggles to keep it off. Paul Kovi retreats each year to the Golden Door for supervised trimming. Pounds are their occupational hazard, so it's not surprising



they found the courage to offer a scientific Spa Cuisine—no salt, no butter, no sugar. A nutritionist was hired to work with Seppi, concerned not only with sodium and calories but also with zinc, iron foliate, calcium, and complex fat. "Seppi, with his intricate Swiss mind, loves it," says Margittai. "And it's more successful than we thought it would be." If it's a question of life or death, the Spa Cuisine is an elegant way to survive. Everything is beautiful to look at. And a rare grilled pigeon breast in a broth confetti'd with vegetables ($32) is infinitely more cheering than cottage cheese with chives. But the green gazpacho ($8) tastes like cucumber-skin sludge. And a wondrously sprightly lemon gelatin does not quite make up for flavorless, rather dried-out fish in terrine ($11.50). I'd rather eat less, lightly salted and buttered.

After so many years, do we take the desserts ($6.50) for granted, like a good husband one loves who falls asleep after dinner? Or have they in fact grown a bit lackluster? The deep, dense, moist chocolate velvet—"Wall-to-wall chocolate," the captain calls it—is as lush as ever, but the fancy cake is even fancier and sweeter, as are too many confections. Fruit mousses can be too sweet fluff also. But the fruit tarts are good. Strawberries on chocolate-paved pastry is a mélange some mouths appreciate more than mine. Every day there is something homey—a pineapple upside-down cake, a cherry clafouti, or a luscious, lemony cheesecake. The Bar Room's chocolate mille-feuille is irresistible, and sometimes it sneaks triumphantly into the Pool Room. The daily changing sherbets are unpredictable—Key lime and grapefruit are exquisite, cassis is deliciously intense, papaya and rhubarb are pale, their taste masked by sugar, but the jalapeño is a great breath of icy-hot air.

Wines have always been a special pride here. Gentle pricing was once applied, too. No longer. But there are 64 bottles under $20 in a roster that ranges from $9.50 to $750, and the wealth of great offerings from California reflects Paul Kovi's passion and the friendships cemented by the Four Seasons' annual barrel tasting—a trade, press, and "family pet" event, now in its ninth year, that provokes 2,000 requests for its 226 seats at $150 each. The Seasonal Foursome dinners were begun as a way of saying



IT TAKES TACT AND DIPLOMACY TO CODDLE ALL THE EGOS IN THE BAR ROOM "CLUB."

o to wine-and-food society dinners "by tarting our own." How are the 40 payng guests ($150 each) chosen? "*Oy,*" ays Margittai. "I'd like to say totally by him." In fact, candidates are tapped rom the ranks of house habitués and the ress, measured by "their interest in ood, compatibility with the guest of onor, how well they behave socially, nd by rotation."

SUMMER COMES TO THE FOUR SEAsons next week, turning the waiters' cummerbunds from blossom pink to new-leaf green. There are lilies banked around the potted trees and jungles of azaleas. And to celebrate the house's one-hundredth season, the two gardeners of the Four Seasons' late flowering—Tom Margittai and Paul Kovi—have bought themselves a great big Rosenquist. Half a block long, it spans the private dining room that often opens to shelter the Pool Room overflow.

The ironic note in this Manhattan love story is this: So often, cruel as it seems, love is about timing. New York in 1959 wasn't ready for the Four Seasons. It didn't matter that this $4.5-million complex in a corner of Mies van der Rohe's handsome bronze-and-glass monument for Seagram had been miraculously transformed into a dramatic, shimmering interior by Philip Johnson. That it was to be the class act of Jerry Brody's aggressive Restaurant Associates and the company's creative genius, Joe Baum, whose ego, taste, ambition, and showmanship were to set a new style in American restaurants. That—for the first time in America—serious artists and craftsmen had been commissioned to design restaurant components. That almost everything Garth Huxtable devised to grace the tables was destined ultimately for the design collection of the Museum of Modern Art. That the Picasso would hang where it did because Johnson and Phyllis Lambert, Seagram chairman Edgar Bronfman's daughter, insisted on it. That celebrating the harvest of each season made sense, and that the delicious madnesses dreamed up by Baum, James Beard, and the great Swiss chef Albert Stockli—mousse of ham in a peach, avocado and calf's liver—were a foretaste of the nouvelle cuisine. That, as R. A. alumnus (now consultant and restaurateur) George Lang observed, "it was the Four Seasons team, and not Bocuse and the other French shuttle chefs, who were the true granddaddies of the 'contemporary cuisine.' "

New Yorkers simply didn't understand the Four Seasons. It was an innocent time, Lang observes. America's great obsession with food was more than a decade away. And hedonism was not yet a religion. "New Yorkers were suspicious of show biz," says Lang, "suspicious of the non-cozy." The Four Seasons was brilliant and varied and beautiful, but it wasn't French. "The critics," Lang laments, "who learned to eat with a knife and fork under Papa Soulé [at the legendary Pavillon] were under Soulé's spell." New Yorkers were comfortable on red-velvet banquettes. They wanted something safe. For years, profits were minimal or nonexistent.

What was needed was the right moment, as well as the unique personal touch of two veteran restaurateurs. "No company, no matter how benevolent it is, can possibly substitute for the presence and the feeling of a *patron,*" says Lang.

Two inherited realities govern the Four Seasons, Kovi points out. Because the theme is seasonal, the restaurant is constantly changing. "Change rejuvenates you. Change electrifies you. Change forces you to anticipate what will come up in the future." What never changes is this: There is always spring, there is always autumn. "That is the continuity."

There is less of a fuss today about the changing seasons. Spring brings shad roe, asparagus, and fiddlehead ferns. Summer provides mussels and sorrel and beefsteak tomatoes. Fall means game, wild mushrooms, and pumpkins. Winter heralds venison, wild boar, and fresh white truffles. But seasonal change is not quite the fetish it was in the early days, when the upholstery was zipped on and off and ribbons in the typewriters were changed to match the ashtrays and cummerbunds. The stress now is on customer relations ... wooing the family. To the waifs of publishing and the word masters of advertising and the emotionally needful power brokers, the Four Seasons is a foster home. At lunch, Margittai estimates, he and Kovi will know at least 80 percent of those who are assembled, 50 percent of them on a first-name basis. The exception: It is always *Dr.* Kissinger and *Mr.* John Loeb Sr.

If a regular is fired or eased out of his job, he is treated even more lovingly, Kovi feels. He may lunch less often, but he will be pampered even more. Yes, the tourists come, but they vie for tables with the jet-streamers and sophisticated New Yorkers. The phone never stops ringing, and now there is an answering machine that puts the caller on a nonseasonal hold. Like New York, the Four Seasons can seem awesome, stark, and intimidating. Like New York, it is sentimental, brashly affectionate, and a pushover for any sad tale.

This is the Four Seasons at 25. The obsessed, gifted, flamboyant, tyrannical, generous visionaries who shaped its form and style dreamed it would become precisely what it is today. ■

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MODERN BRIDE

BY ELLEN HOPKINS

SHOPPING THE EIGHTIES WEDDING

I NEVER DREAMED OF FLOATING down the aisle in a cloud of white tulle. When I was in my teens, the nastiest put-down we could muster was to give a friend a copy of a bridal magazine. If you had to do it, we all agreed, best to do it the way a good friend's older sister had—barefoot in a Mexican gown, in her mother's backyard, with just a few true friends and a guitar. Wagner or Mendelssohn was entirely too Establishment. One friend claimed that if the fatal day ever came she'd like to have Anthony Newley singing "What Kind of Fool Am I?" as she tripped across the fields. And ten years ago, she might have done just that. But times have changed, and my friend recently got married—in an antique satin gown, complete with veil and chapel-length train. *Lohengrin* piped triumphantly as she sheepishly grinned her way past 300 guests. "I can't believe I'm doing this," she said. "But it's only for my mother-in-law's sake." Ten years ago, my friend would have told a stuffy mother-in-law where to go. Just what is happening to the brides of the eighties?

'HE WHISPERS SOFTLY, 'WILL you marry me?' She says tremulously, 'Oh, yes, darling!' and suddenly they're no longer just two crazy people in love. They're a market." I got my first clue as to what was going on in the wonderful world of weddings when I read *Magazine Age*'s circular on the bridal market. "For bridal advertisers, the honeymoon is never over. . . . These people have to buy and they have to buy *now*. It is a . . . recession-proof market." Weddings are big business. *Bride's* magazine estimates that every bride who registers for gifts—and 65 percent do—is worth about $4,000 to the store. And this is a nationwide average—there are no separate figures for wealthier areas such as Manhattan. The entire bridal market for 1981 (the most recent year for which figures are available) was almost $20 billion. Perhaps the best proof of the health of the industry is the health of the two top bridal magazines. The circulation of *Bride's*, the larger and more established, has gone up 15 percent in the past five years. *Modern Bride* has shown a 36 percent increase in ad linage in the last ten years.

According to *Bride's*, the average total cost of a wedding, not including the reception, is $4,000. (These are nationwide figures, remember—weddings in Boise, Idaho, are being averaged in with affairs at the Pierre.) That's just for basics, things like clothes, music, photography, flowers, and a few other incidentals. Once you realize that the average number of guests at a reception today is 200 and that almost half of all receptions go a good deal *over* this quota, you can see where the big bucks come in—unless you're planning on feeding all those people tea and biscuits.

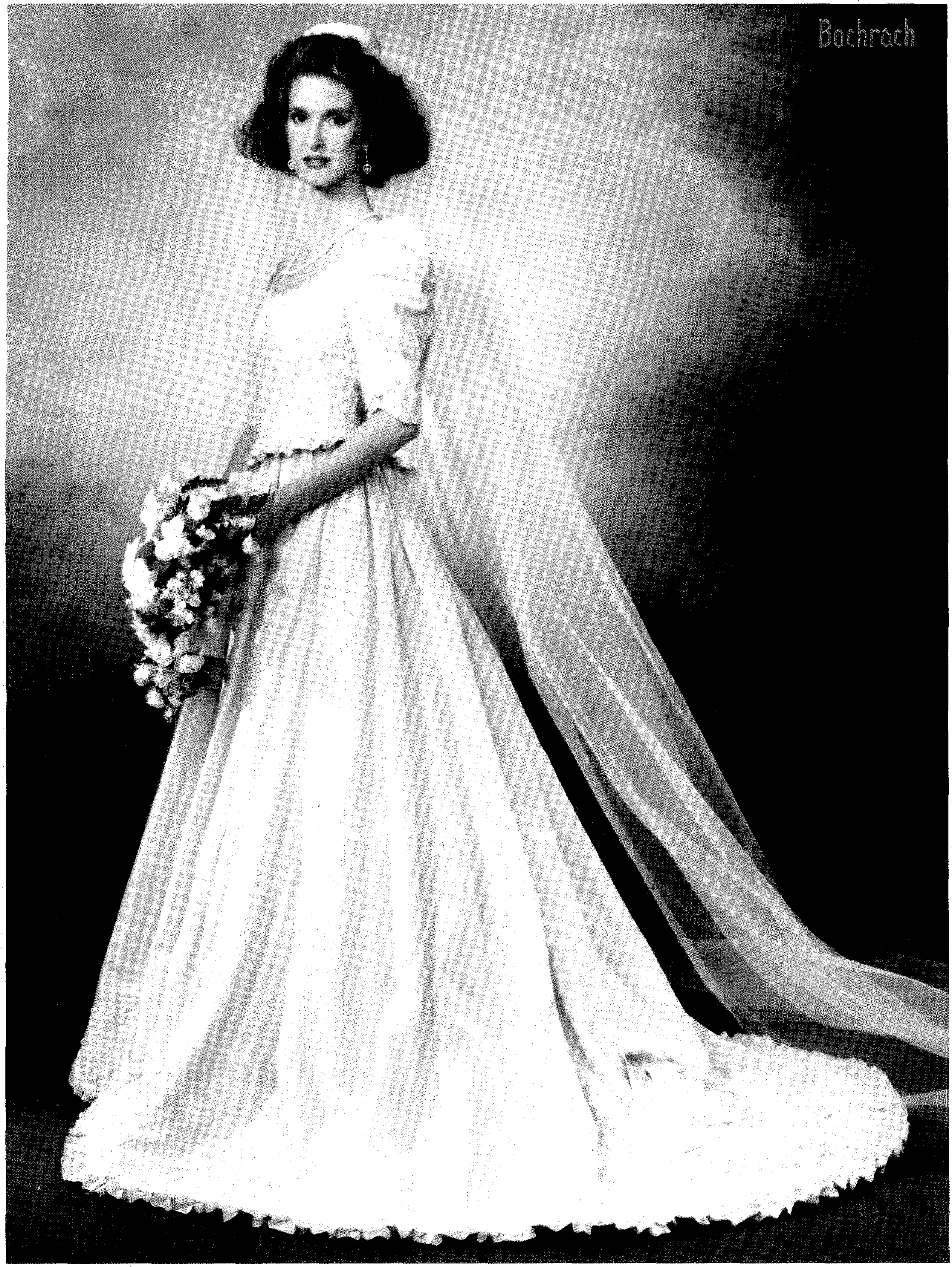
So it's no wonder that all the industry loves a lover. Marriage is back in style. The number of weddings is up 9 percent since 1978, and there will probably be more marriages in the United States during this decade than in any other in history. But the answer to why lavish spectacles are suddenly so popular after all those years of tiptoeing through the tulips can't simply be seductive advertising, or the Charles and Di fairy tale. Weddings aren't like funerals, where people can be bullied into doing the "right thing." It's much more complicated than that. People have to *want* the perfect wedding.

"You don't know what it's like till you've been there," my friends all said. So—sans groom or actual ceremony—I decided to see just what there is out there that could induce people to spend thousands of dollars on what I had always thought was a foolish, outmoded convention.

THERE AREN'T TOO MANY places that really will do if you're going to have a formal dinner dance in New York for 200 to 300 people. I ask a few mothers of brides for advice and am told that the Plaza and the Pierre are pretty much it. ("You don't want your wedding taking place next to a Shriner's convention," says one when I inquire about the Waldorf.)

My initial reaction when I see the Plaza's Grand Ballroom ("You'll need it if you don't want to feel cramped with dancing for more than 250," a staffer tells me) is overwhelming embarrassment. It looks like a nice fit for the

Why not the best? *The author poses in her $5,500 wedding dress of hand-beaded Benziger silk taffeta and Alençon lace.*



Photograph by Bachrach. Hair and makeup by George, of Benjamin Salons. Dress and veil from Henri Bendel. Jewelry from Cartier.

GRAND PRIX: *"Sure, I could do a beef, two-veg thing for you for around $140 a person, but that's so* boring," *says the Pierre's banquet manager. "If you want to get interesting, it will cost you."*

Democratic convention—and the idea of having my wedding there seems a trifle vulgar. The earliest Saturday night I can get is eight months off. It's just as well—it will take quite a few guests to make the room feel *intime,* and I'm not sure I'm up to remembering that many names. The Baroque Room, which offers a lovely view of Central Park, is cozier. If I want to shave my guest list a bit—to, say, 200—it would be just swell. When I ask what it's going to cost per guest, I am quoted $133 for the most basic menu—hors d'oeuvre, fillet of beef and all the fixings, cake, and liquor. If I want to join the rarefied ranks of those who did it at the Plaza, I realize, I'll have to start thinking seriously about offending a few second cousins.

The Plaza has had more than its share of posh weddings—Julie Eisenhower's reception was held in the Terrace Room, and last year, Steve Ross, of Warner Communications, had his latest nuptials there, complete with a $15,000 stage-lighting job. While the Plaza prefers to do everything in the most tasteful, albeit expensive, way, it is also "in the business of pleasing the customer," says Arno Schmidt, the hotel's banquet manager. "If a bride wanted to come in on an elephant, well, we have a freight elevator, and I suppose it could be done. But that's not the sort of thing I would like to see happen at the Plaza."

When asked if things have changed since the seventies, Schmidt admits to a rash of colored wedding cakes in those days, and some rather odd music. "But now everything is white—the cake, the gown, the flowers. And we do not hear the Grateful Dead anymore." Pressed to reveal some sort of excess that occurs today, he sighs, and two words escape: "Living statues." And just what might those be? "Models dressed up, gilded, and posing as statues." What about doves released during the vows? A pained expression crosses his face. "We *have* done that sort of thing," he says, and does not elaborate.

Doves have been done at the Pierre as well, but nobody likes to talk about it there, either. Nor about the cloud of feathers at one reception. "People come here for a classic wedding," says Herbert Rose, the hotel's banquet manager. "A wedding at the Pierre is a seal of good taste." I am immediately drawn to the hotel's rooms—the ballroom has a pretty gilded ceiling—but it's the Cotillion Room that really wins me. For one thing, it has none of those sky-blue murals so dear to the hearts of hoteliers. It's a simple, tasteful beige room, with mirrors that manage not to look Donald Trump-ish. But as Rose points out, the room is, in a way, the last thing that should concern you.

SO WE START TO TALK FOOD. He is reluctant to give prices for a "typical" meal—"Every menu is custom-designed"—but admits that he could do a menu like the one drawn up for me at the Plaza. "Sure, I could do a beef, two veg, hold-the-potato thing for you, and it would cost around $140, but that's so *boring.* If you want to get interesting—out-of-season raspberries from Chile, asparagus flown in from Mexico—it will cost you." One wedding for 400 guests at the Pierre last October cost its host approximately $125,000: caviar, smoked salmon, fresh crab, lobster with Nantucket scallops and chanterelles, saddle of veal with white truffle shavings ("and it was very early for truffles"), capped off by raspberries with double-thick cream brought by private plane from Pennsylvania, where the cream was specially skimmed off. "That man had nice taste," says Rose.

At Patty (daughter of Marvin) Davis's wedding at the Pierre, a year ago, the bridal table was set on a dais—"It's a very California thing"—and the Davises flew in their favorite chocolates. "We sent her chocolates from every place we could think of on the East Coast," says Rose, "but it was no good. They wanted their Beverly Hills candy."

Little touches can really run up the bill. At a recent Pierre wedding, the father of the bride thrust chocolate baskets at departing guests. "I paid $50 apiece for these candy baskets, and no one's touching the damn things!" he moaned. And Rose does pulled-sugar baskets, sometimes filled with silver Jordan almonds, which run about $30 a pound—"It's a lot for nuts."

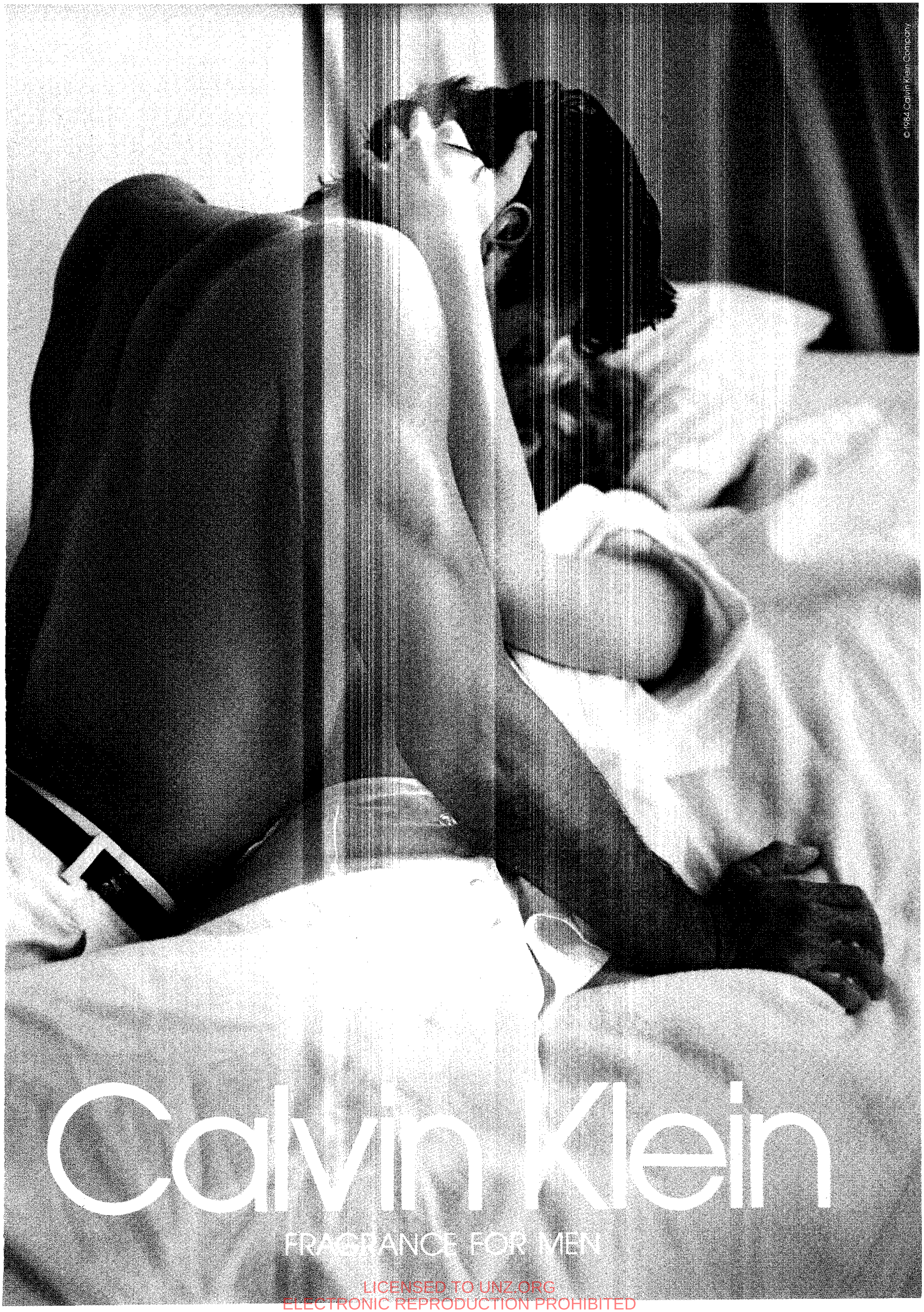
I begin to realize that a wedding with 100 guests might be the nicest way of all. Once you accept those limits, your options increase a bit. There are always the clubs—the Metropolitan, for instance, is quite an elegant place for a smaller party, though small does not necessarily mean cheap. A year ago, the Metropolitan was the reception setting for a wedding that cost $75,000—for the flowers alone. The club's somber rooms were literally blotted out by banks of pastel roses. And to brighten the old place up, Alan Boehmer, of Mädderlake florists, used light wheels on a boom—"We had patterns in amber and peach just happening all over the place," he says.

But I don't have any friends at the Metropolitan or any other club to sponsor me, so I head for the Carlyle, the perfect place to have the tasteful little New York wedding. The rooms are a bit low-ceilinged, just a tad shabby, but banquet manager Ruth Trager makes up for it all. She puts the romance back in your wedding that all that research has taken out. "This is an emotional business,"she says, jabbing me on the shoulder. "You plan this thing for six months, and suddenly, there is this *bride.* My nose goes cold each time I see her."

Trager reassures me about the wisdom of keeping things small. "Be reasonable—how good can your food be with 500 guests?" She likes things simple and traditional ("only no dead bodies on my wedding cakes"). "The people who come here don't want doves and feathers. If you don't understand what the Carlyle is about before you come here, you don't belong here. I do a lot of Forbes 400 weddings, and these people are comfortable with themselves. They don't need all the humiliating nonsense." Not that money doesn't get spent at the Carlyle. It's just done in a quieter fashion. At a recent wedding, "the couple wanted ballroom chairs to match their salmon color scheme—and renting chairs runs you about $5 each. Even the trim on the napkins was matched to the table underskirting and the ribbons on the invitations. It was an outstanding display."

By now, I am exhausted, and all I've done is look at a few, a very few, places for the reception. How am I ever going to make it as far as the invitations, picking a silver pattern, choosing a photographer? Clearly I've been right all these years: Eloping is looking better by the day. I decide it is time for a little fun, and make some appointments to look at gowns. Trying on a dress should be more enjoyable than trying to decide between saddle of veal and rack of lamb, or inspecting one more cavernous hotel room.

AND IT IS THE DRESS THAT FINALLY does it to me. But not without a struggle. According to Priscilla Kidder, a.k.a. Priscilla of Boston, the average bride goes to between ten and fifteen stores before making up her mind. I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Calvin Klein
FRAGRANCE FOR MEN

THE RIGHT STUFF: *"The era of not caring about things is over," says Tiffany's bridal consultant. "The couple wants the lovely things in life. They don't want wooden bowls anymore. They want silver."*

manage four, plus the Bridal Building, and I am a wreck. I discover early on that this is not going to be any joyride. One mother-of-the-bride confesses to me that she doesn't know what her daughter is going to do with herself once the wedding is over—"It's been a year's work for Karen. I'm so afraid she'll just be lost when there isn't anything more to look forward to." And after spending a few months learning the difference between peau de soie and silk taffeta on my lunch hour, I know just what she meant.

The Bridal Building is technically where you go if you don't want to spend department-store prices. But even here, nothing is cheap. After perusing 7 floors' worth of gowns (there are 24 floors in all, but you quickly learn which are the best, as you keep running into the same people—"Try the twentieth, great beaded satin," one girl tells me on the stairs), I finally find one that's vaguely attractive—it's $1,100. The Bridal Building experience is made bearable by the camaraderie that develops among the brides-to-be. When one emerges from the dressing room, a crowd gathers in ritualistic fashion to offer a critique. "Not in white—stick to ivory," one young woman calls out to me as she's zipped into her gown. Her grandmother looks up from her knitting and asks, "What is there about that dress that says, 'This is your dress'?"

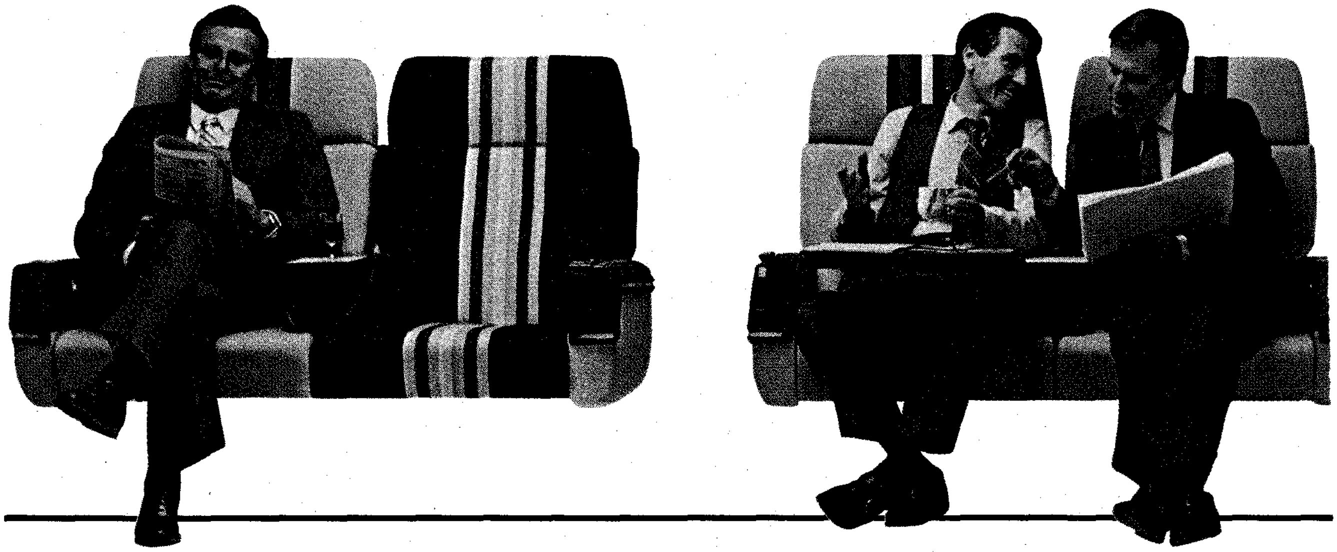
The average bride, according to Mallory Samson, fashion editor of *Bride's* magazine, "isn't going to settle for a 'cookie cutter' appearance on an occasion as important as her wedding." She's right. Something happens to you once your body's been draped in a $5,000 garment. I find that I'm getting spoiled. Nothing under $3,000 seems quite right. "If you want a dress that says something, something Cinderella-ish, you have to pay for it," says Priscilla Kidder, who designed Tricia Nixon's gown and has been known to do $30,000 dresses. "Frankly, it's a bunch of junk if it's less than $400."

Bendel's is the place to go if you want something you can't find anywhere else. "I don't have ordinary things," says Monica Hickey, the store's bridal buyer. "My detailing is kind. I don't have all that angry Brillo lace or those nasty little spiked pearls." Hickey discovered the Emanuels two years before Lady Di did, and 60 percent of her bridal gowns are exclusive. Of course, exclusivity doesn't come cheap. Bendel's dresses begin at around $900 and go up to about $5,500—for a heavily beaded silk-taffeta gown. But as Hickey says, "This is the most important day of a girl's life. There's simply no price resistance."

Once you've settled on your Bendel's dress, there's the problem of what to wear on your head. "We have our own milliner. She's the best bridal milliner in captivity. And I'm not talking about one of those glue-job ladies. All her work is done by hand." The headpieces range from about $250 to $450, but a $3,000 veil was recently ordered. "It's all based on the labor involved," says Hickey. "This had a lovely shower of beads.

"It's a polyester world, and there aren't too many wonderful things left in it. People want some beauty in their

TWA.OUR 3 PAIR BEATS THEI



lives. We've lost the barefoot bride forever. But you know, even the barefoot brides spent money. I had one in the window at Bergdorf's back in the sixties in a throwaway Indian-linen dress, and it cost a *fortune*. We sold it, too."

Monica Hickey is quite strong-minded about her wares. "I will not sell the wrong thing to a bride." A rock star once came in asking for a "drop dead" dress. "And my dear, she wanted a skin-tight, low-cut piece of drapery. I finally said, 'Why don't you surprise everyone and go as a lady?' I showed her a very pretty traditional little number—and she bought it."

Not everyone finds the sight of a mature woman in a traditional gown charming. "That sort of candy wrapping was designed for a nubile youngster," says the ever proper Miss Manners. "A middle-aged woman does not look at her best in white tulle." But "these executive women with their briefcases come in here," says Hedda Kleinfeld, of Kleinfeld's, in Brooklyn, "and they all say, 'Show me nothing fussy, nothing fussy!' And you get them in the dressing room and they're like little girls with dolls again. They end up with the train, the lace, the whole thing, and they always say, 'I don't believe I'm doing this.' But they do." "Brides in their thirties, accomplished women, want the same things the girls in their twenties do," says Monica Hickey. When I remark that I find it strange that a mature woman should want all this folderol, she raises her eyebrows. "Wait until you've been asked, my dear."

Across the street at Bergdorf's, a muffin-faced girl looks wistfully at glossy photos of brides in elaborate gowns. "That's what I want," she says, pointing to a Princess Di look. "Too bad I can't do something about my face to make it go better with the dress." "Your face is fine," snaps her mother. "Let's worry about the dress. First things first."

Are all brides beautiful? "We do our best," says Hedda Kleinfeld after a long pause. "We teach them how to walk so that they should not look like a bump on a log." Kleinfeld's is really the place to go if you want to save a little money. On an average Saturday, a hundred brides-to-be walk through its doors.

Once I make it clear that I've been looking at dresses that cost $3,000 and have not been unduly appalled, the staff falls all over me. "You will not have to spend that here," says the consultant firmly, and she is right. After I spend an hour feverishly sampling lovely $1,500 to $2,000 dresses—a silk-satin gown with Lyons lace is a steal at $1,795—she announces that I have seen everything that fits my specifications. "There are others—but they are cheap satin, and that is not for you." "The bride of today wants to be in real silk," says Kleinfeld. "It excites her."

But I'm strictly a tailored girl. I loathe ruffles and lace. At least I thought I did—until my epiphany at Saks. Oddly enough, the dress isn't even my favorite. It is rather typical of the last few gowns I've tried on: silk satin, Alençon lace, beadwork, a train—your ordinary $3,000 number. I look in the mirror, sigh, and my friend dutifully pipes up with the praise she's been trotting out in every store we've visited: "You look like a princess." But something different happens this time. The bridal consultant turns to my friend and declares, "She doesn't just look like a princess. She *is* a princess." No one has ever called me a princess before. I arch my neck a bit and decide that perhaps lace and beads aren't so bad after all. There *are* several pretty things in the $1,000-to-$2,000 range, but who wants merely pretty when you can have fantasy?

I BEGIN TO WONDER JUST WHAT IS going to happen to this fantasy once the most important day of my life is over. What happens is "Freshness forever with the Keepsake process." While that may sound like embalming a body, dress preservation is really quite

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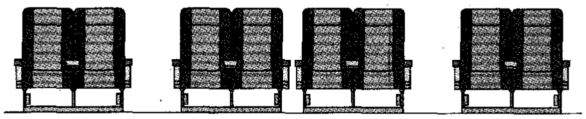

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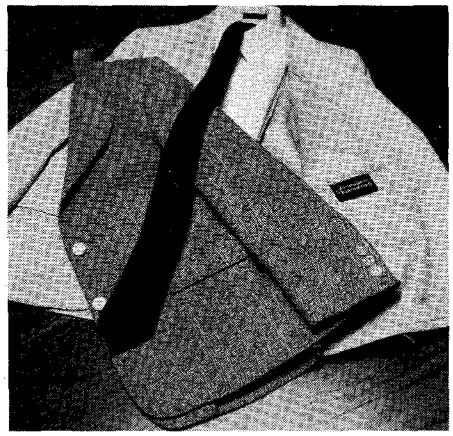

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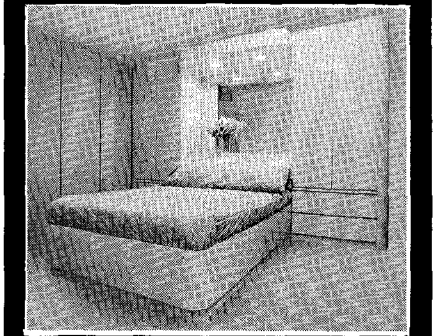

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innocuous. The idea is to hand your wedding dress down to future generations, but the process has another, seldom discussed market.

Last summer's most talked-about Hamptons wedding featured a bride who was stood up at the altar. Her family went ahead with the reception, and afterward, continuing their Puritan resolve to waste not, had the bride's gown preserved for future occasions. "Once a bride's ready to wear her dress again," says Hedda Kleinfeld, "we'll do a few alterations, a different neckline perhaps, just so she doesn't feel that she's wearing the same old thing."

Carol Art is the place all the major stores recommend for dress preservation, and Leonard Goldberg, its owner, is an enthusiastic advocate of his craft: "First the dress is cleaned meticulously by hand. Then it is sealed in an airtight plastic shell and placed in a gold corrugated box." Prices vary for freshness forever—and forever, in this case, is 25 years, the extent of the guarantee. A beaded dress with a train could cost over $150. "You're talking about cleaning a $3,000 dress—$150 is nothing," says Goldberg. "Plus, you should see the gold box. It opens like a book to let you see the preserved gown inside its see-through shield, anytime you feel like taking a peek. It's a gorgeous thing."

THE TIME HAS COME TO LOOK AT flowers. I thought this would be the easiest part—decide what I want to spend, tell the florist my colors and that I've always hated carnations, and that's that. Wrong again. "Nine times out of ten," says Dominick, of Flowers Unlimited, who does a lot of the Carlyle's weddings, "the bride comes in here, she's got a budget, this is the last big thing she's doing—and then she looks at the pictures and good-bye budget. People do not know what they want. All they know is that they want something none of their friends have." Renny Reynolds, of Renny, tells me that $12,000 is a nice ballpark figure for flowers at a wedding with 200 guests. "That won't get you anything extravagant, but it would mean things would be well done. Not that I couldn't do one for $6,000, mind you." But I wouldn't like it, is the unspoken implication.

You'd think $12,000 would buy a lot of posies, but "people just aren't aware of what goes into making a beautiful bouquet," says Renny. "There's your mass-market way of doing the flowers—that about guarantees you they won't last the night. But if you hand-wire the flowers properly, it can take six hours to do a good bouquet. And I'm not talking about a Princess Di casket cover; I'm just talking about a nice arrangement."

Then there's the creativity involved. "I never, ever repeat a centerpiece from

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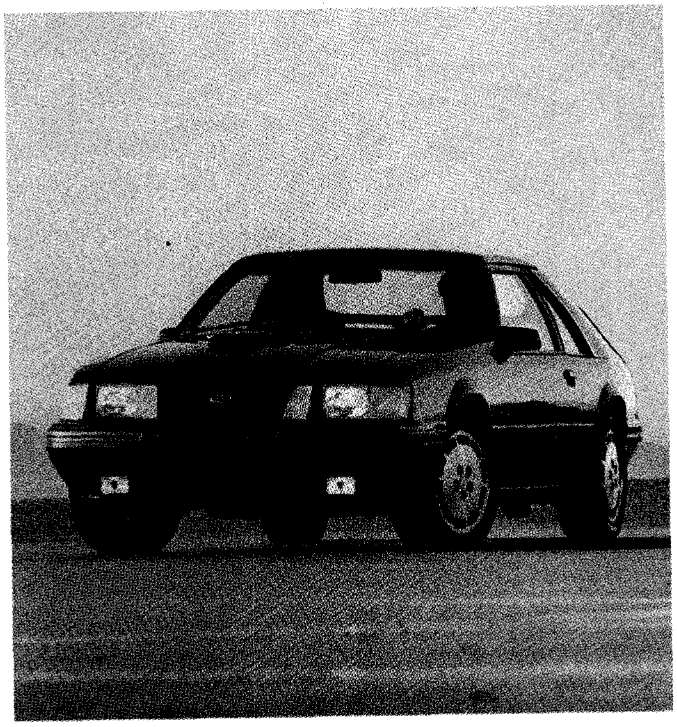

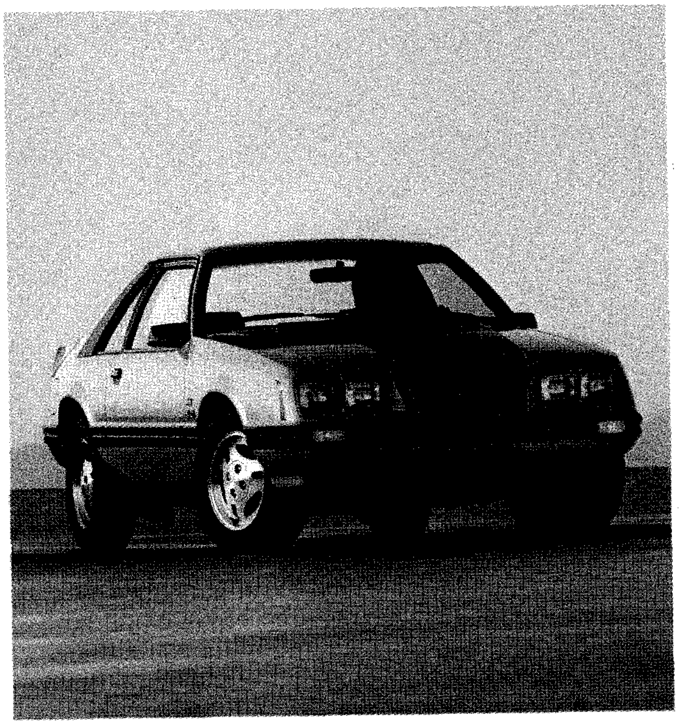

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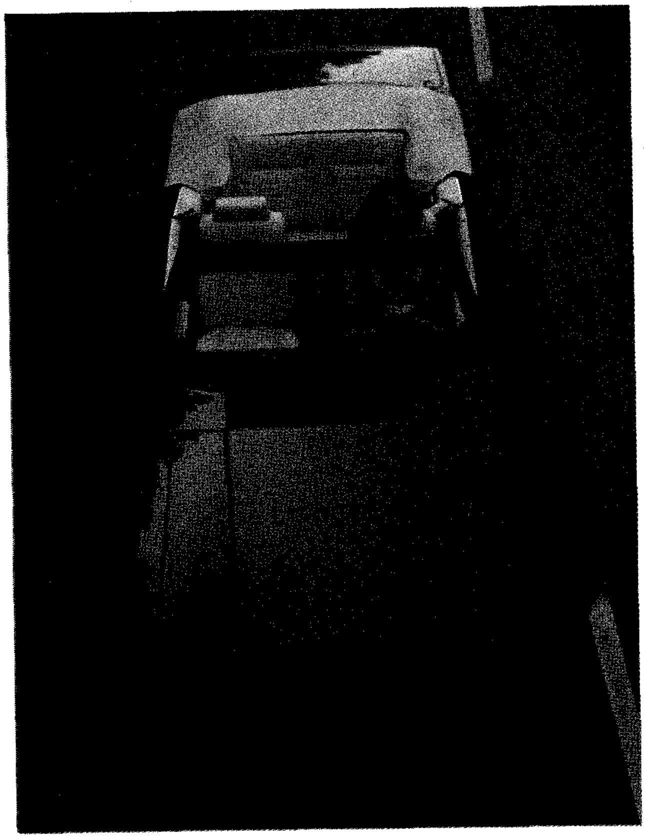

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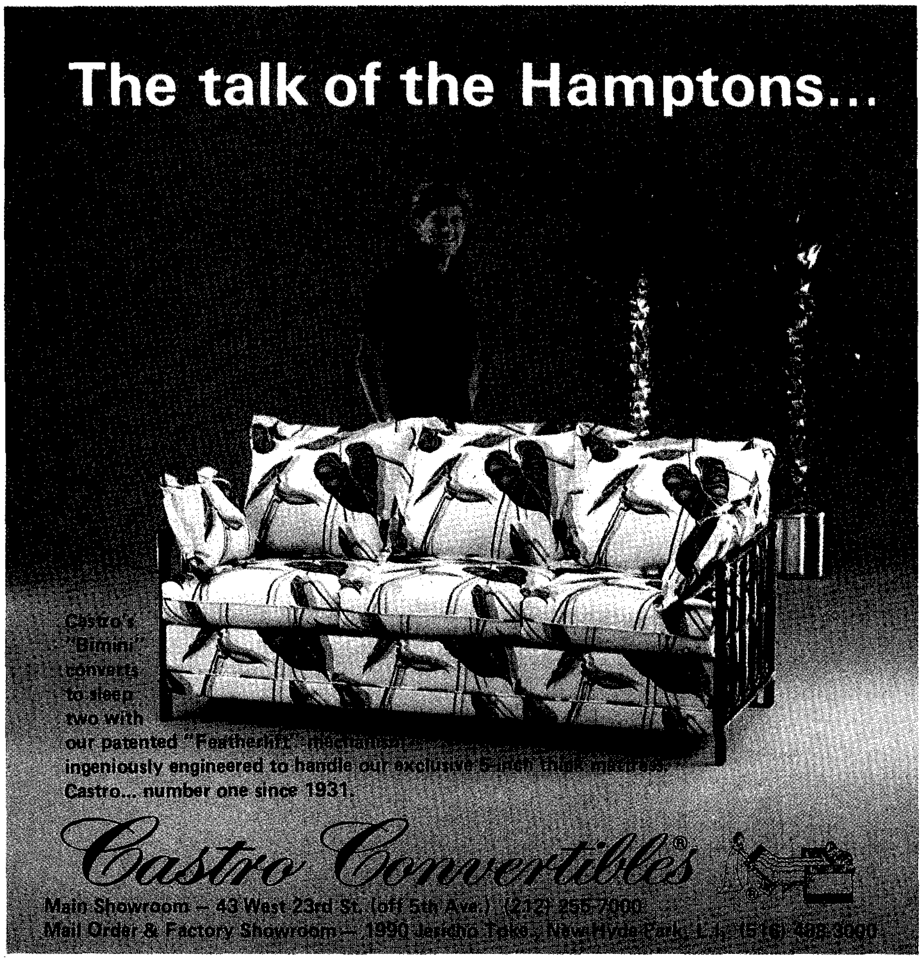
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table to table," says Dominick. "That's so boring—just like Dunkin' Donuts. I'm doing a wedding next month where I'm draping the entire ceiling with swagged white moiré, bringing in rose trees, and covering those with white moiré, too. All the centerpieces will be white with just a touch of color. And no color, of course, will be repeated." All those unrepeated colors and yards of moiré will add up to $15,000.

The top florists are quite adamant about what they will and will not do. "I had a girl who wanted everything wrong," says Dominick. "Glass bowls—they're so *passé!* And clunky flowers, all packed in tight. 'That's not the way flowers grow,' I told her. I fought with her every step of the way. And I won. I usually do." Dominick would never do a dais. "Darling, if you really want to be on display, let's put you in a cloud and lower you from the ceiling. No one's going to need a Seeing Eye dog to know that it's your day. You're telling me that you want an elegant wedding, and you're asking for something that went out with high-button shoes." Dominick also prefers not to do boutonnieres. "I mean, unless the bride comes waltzing in with the mailman, everyone knows who the groom is."

Most florists admit to experiments with doves and lovebirds, but few are eager to repeat them. "I once did lovebirds in bamboo cages as table centerpieces," says one. "Horrible to think of those droppings just lying there with the dessert." Another did doves for a November wedding, "and frankly, quite a few of those birds did not make it through the reception."

We finally settle on white nerines and curia roses. "The softer colors are always best. And don't ask me about lilies of the valley—they turn into a bunch of limp rags. Or mums, carnations, or glads," Dominick says, ticking off the offending blossoms on his fingers. "They're just—*fillers*. And I don't use fillers."

We've only just begun. Do I want made-to-order tablecloths? What about matchbook covers and ashtrays to match? Rose petals for the guests to throw instead of the usual, oh-so-dull rice? And is the room going to need a little help? "Most hotel rooms," says Dominick, "involve the florist covering a multitude of sins."

Mel Atlas, resident florist at the Plaza, apparently thought that hotel's Grand Ballroom needed more than a few palm trees when he turned it into a baroque château. Atlas is a prime example of how the bridal industry works. He is quite simply *the* florist for all functions at the Plaza and the Pierre. If you really want to raise a ruckus about using your favorite flower man, chances are neither hotel would ever risk losing your business over the issue, but most people

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Portuguese Trade Commission, © 1984

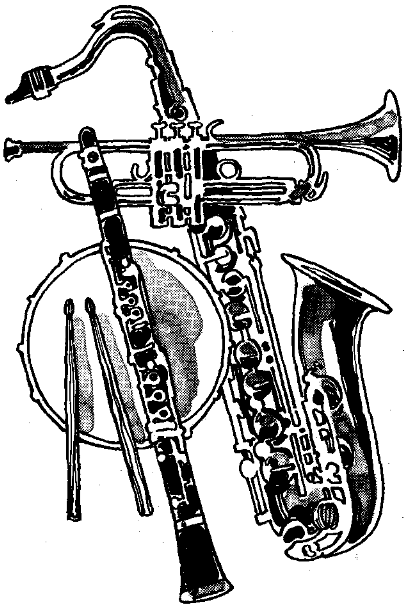
don't. "You'll love Mel Atlas," the banquet managers assure me. I suspect this love does not come cheap—especially since Atlas will not reveal what he charged for that baroque château, or for the "gardens at Versailles," complete with stone statues, murals, and waterfalls, that he once did at the Pierre.

I briefly contemplate doing the nice old-fashioned thing and getting married at home or in a friend's apartment. But this is no guarantee of cutting costs. Mädderlake did a small wedding in a Central Park South apartment a few years ago. "We took out all the furniture, brought in sod, and did this lush spring garden," says Alan Boehmer. "There were all these fabulous white parrot tulips, and the couple walked down an aisle of pansies and bleeding hearts, and there were orange trees at the end. We had more orange trees in the lobby, and the elevator was done in antique silk." Tempting as the spring garden sounds, it cost $60,000. I decide to stick to hotel rooms and their multitude of sins.

Although I also decide against providing any extravagant mode of transportation for my guests, which is often arranged by the florist (Mädderlake once flew 400 guests in helicopters from church to reception—"We decorated the helicopters, of course, mainly with pretty garlands inside so they'd have a fragrant ride"), I am briefly intrigued by lighting possibilities. All florists will engineer some sort of lighting, but if you want something really special, you go to Brian Leahy, of Frost Lighting. When Cheryl Tiegs married Peter Beard, Leahy did a starlit ceiling, with 15,000 miniature lights on a midnight-blue backdrop. A night under the stars for $5,500 is beginning to sound quite reasonable to my jaded ears. But I am determined not to get carried away.

I START TO REALIZE THAT I'M BEHIND schedule. The music must often be booked as much as a year in advance, especially if you're going to end up at one of the big hotels, where they would "prefer" that you use their regular players. Jerry Kravat is the Pierre's official music man, and Mark Towers Entertainment plays for the Plaza. Kravat does about 1,000 weddings a year, including such elaborate receptions as one that used four different orchestras. "It was a whole produced affair. But," he wags his finger at me, "it was done so that *no one knew* it was produced. Music should just seem to happen." Of course it doesn't quite work that way. About $15,000 was needed to create that happening.

But, relatively speaking, music really doesn't cost all that much (this is from a person who now thinks a $1,795 dress is a steal). The musicians' union determines the minimum number of players that can be hired for a hotel room,



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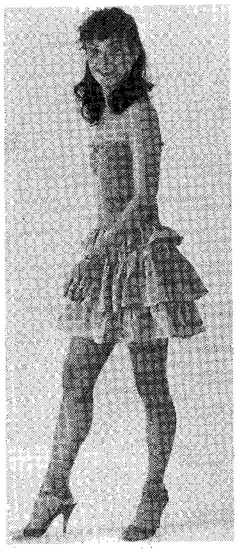

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depending on its size, but these numbers are extremely modest (a mere eight for the Plaza's mammoth Grand Ballroom). At an average of only $250 to $275 per musician for a reception, I decide I'll probably go over any minimum requirement. As Herb Street, of Mark Towers, says, "You can have the most sumptuous of meals, the most exquisite flowers, and then destroy the whole ambience with your music. You take away one violinist and you may regret it."

Jerry Kravat proceeds to push the wedding march on me. "The audience feels unfulfilled if they don't hear either the Wagner or the Mendelssohn. It's the proper thing to do. You don't want to go off the deep end with something unusual that doesn't add to your ambience." (Representatives of the music business are fond of the word "ambience"—perhaps because they're selling such an intangible product.)

Street agrees. "Mr. Wagner did a great job," he says. "You must consider your role as the hostess. This isn't the seventies. I used to get calls from mothers saying, 'Please tell your musicians not to laugh when they see our kids.' They were embarrassed about those barefoot productions. At one country-club wedding we did, the kids were rolling around in sand traps, stoned out of their minds. But you want to do things right today. Ten years ago, I'd do 'Bridge Over Troubled Water' at the ceremony, but no more."

THE SERIOUS BUSINESS OF documenting the wedding for posterity comes next. The variety of photographers is staggering, so I decide to start with Bachrach. Everyone knows about Bachrach—immortalizers of Jackie Onassis's wedding (the first time around)—and there isn't too much decision-making for me here. "First there's your engagement photo—I'd suggest an open neckline," says Robert Bachrach. "Then there's your formal portrait for the *Times*—be sure to wear something on your head or it looks like an engagement—and then your candids." It's not unusual to spend $3,000 on all these photos. Bachrach has a checklist of poses—the mother of the bride fussing over her baby before a mirror, the bride with her parents in front of the fireplace ("if there is one, of course"), the cutting of the cake, the bride's and groom's hands crossed.

Andy Marcus, son of Fred Marcus, the photographer the Pierre recommends, does not do crossed hands. "And I don't do double exposures either—you know, the bride's face emerging from the groom's, seen through a champagne glass. That's dreadful stuff. My customers are a more sophisticated lot." Not so sophisticated, though, that they don't get into home movies—probably the most popular new way to throw your money

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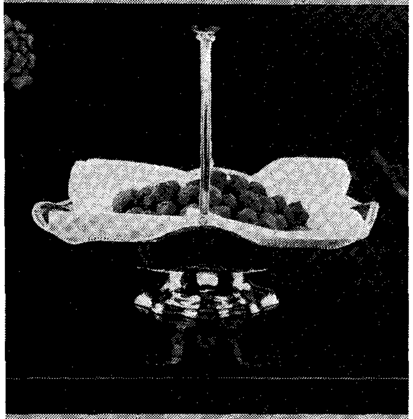

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away on a wedding. Marcus is enthusiastic about video coverage of receptions—"high tech comes to weddings"—which starts at about $1,200. And while he does not have any checklist of poses, he warns me that I should have one of my own. "You might tell me you just want candids and then later complain that you wanted a picture of your husband lifting you on the dance floor and twirling you around. Well, odds are, the only way your husband is going to do any hoisting and twirling is if you plan that pose ahead of time."

ALL THAT'S LEFT NOW IS ORDERING the invitations—I'm on the homestretch. This is where the going gets easy. There's the right way, and that is a double-envelope engraved invitation with the Tiffany watermark. Just about anything else is probably going to be wrong. It's so comforting to be told just what to do. "The wording is quite simple," says Kenneth Rhoads, of Tiffany's. "You request the honor of their presence if the ceremony's to be held in a house of worship, and the pleasure of their company if it's to be elsewhere." ("If you get an invitation saying, 'Come witness the joining of our love,' then you're left wondering just what do they expect me to watch," says Miss Manners.)

"Ten years ago," says Rhoads, "people wanted birds and bees and colored envelopes, but now they do not deviate from the accepted and proper way." The accepted and proper way is going to cost me around $500 for 200 invitations, a small price to pay for knowing that here, at least, I can't go wrong—as long as I have my parents, and only mine, do the announcing ("An invitation is not a list of movie credits," says Miss Manners. "The groom's family gets enough exposure from the rehearsal dinner," says etiquette expert Letitia Baldrige), and refrain from any biographical information whatsoever ("Leave that to the newspapers," says Rhoads).

IT'S TIME TO DO A LITTLE CASHING IN on my efforts. Registering for gifts is an amazingly pleasant way to spend an afternoon. "The brides want only the best,"says Anne Keating, head of Bloomingdale's bridal registry. "Period." In the last five years, the number of brides registering with Bloomingdale's has doubled, and the revenue they're pulling in has more than tripled. The average gift purchase is about $100, I am pleased to hear (four years ago it was only $50), and it isn't all that unusual to have a guest come in and buy the entire registry for a bride.

Tiffany's sterling patterns range from about $278 to $385 a place setting. I wonder how large a dinner party I'll ever be able to throw; perhaps I should pump

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Breast of chicken stuffed with prosciutto mozzarella cheese and white asparagus spears. Sauteed with shallots, fresh mushrooms,with wine,heavy cream & cognac.

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up that guest list a little. China isn't nearly as painful. "There are some very nice patterns in the $150-to-$200-a-setting range," says Loraine Miller, Tiffany's bridal consultant. "And a lot of brides like to register for our private-stock demitasse set," she says, handing me a pretty little hand-painted cup. "That's $140," she tells me as I gingerly place the cup on its saucer.

"The era of not caring about things is over," says Miller. "The couple wants the lovely things in life. They don't want wooden bowls anymore. They want silver." And it's easy to get carried away when you realize how much is at stake. "We had to deal with a bride and a groom recently who couldn't agree on their patterns, and he became rather agitated with his fiancée," says Miller. "The bridal consultant finally had to say to them, 'This is supposed to be a happy time. Remember, these are only things.' "

I'm finally left with the question I began with: Is all this planning worth the end result? And it's the bridal magazines that offer the most comforting answer. "Half of today's weddings may be ending up in divorce," says Barbara Tober, editor of *Bride's* magazine, "but that means that half of these people are actually *staying* married! We don't have happenings anymore—so a wedding is our way to celebrate. It's anything you want it to be. It's a free-form sculpture." Not quite, says Miss Manners. "This is not amateur-theater night. The conventional marriage ceremony is a beautiful and moving event. I don't mind a little editing, but the boredom factor for those who had to endure the vivid tales of individual romance a decade ago—each one very much like the other—was quite high. Don't subject your friends to your personal poetry."

NO DANGER OF THAT. AND SO, secure in the knowledge that mine would be the perfect wedding, I sit down to total up its costs. Give or take a few thousand, $60,000 seems like a comfortable margin to do things nicely for 150 to 200 guests. Nothing extravagant, mind you, but Herbert Rose was right—who wants a boring wedding? I casually mention this figure to my parents, to let them know how far my tastes have come. I thought they'd be pleased. Hadn't one young deb told me that "part of growing up is realizing that you have to do this for your parents"?

"City Hall's a very nice place," says my father. "A lot of tradition in that building." "But you don't under*stand*—this will be the most important day of my *life!*" A stony silence. I take a different tack: "The saleslady at Saks told me that I was a princess—that no one, especially parents, can say no to a bride." "Just try us," says my mother. ■

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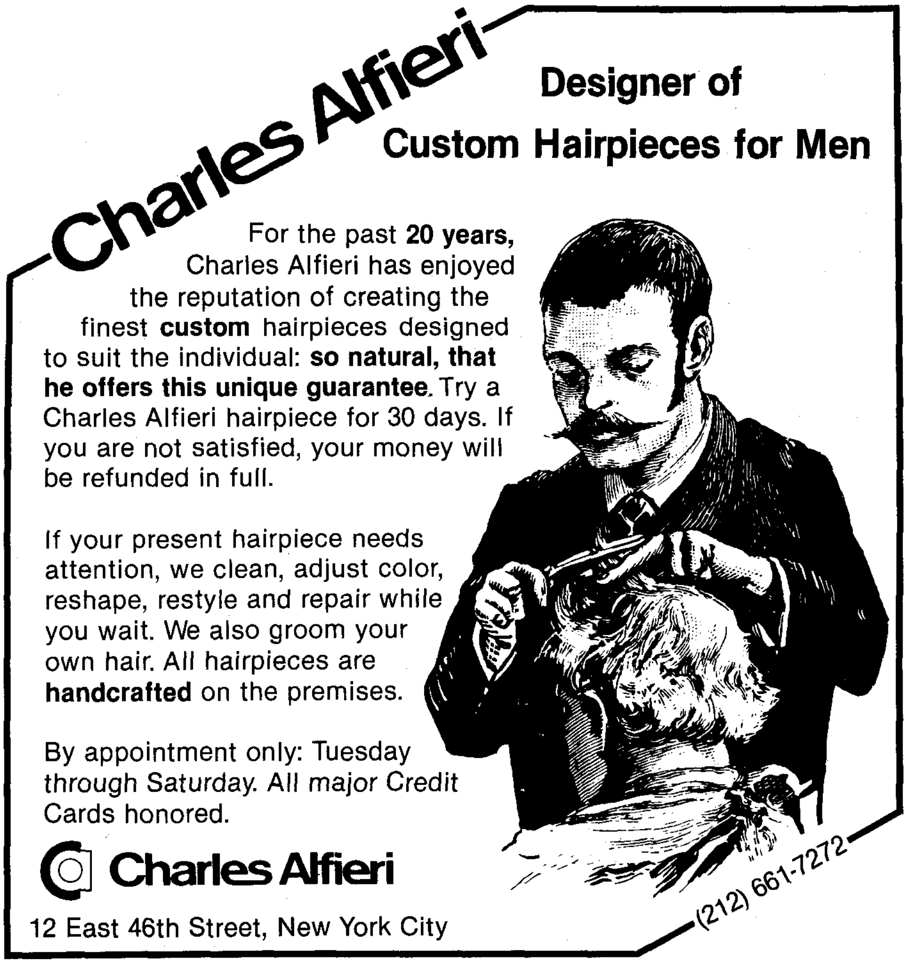
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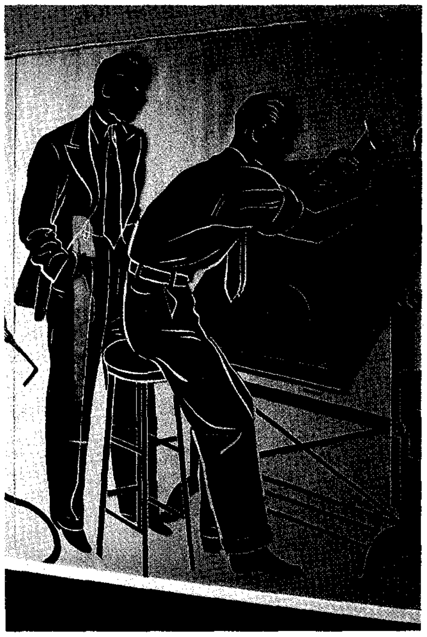
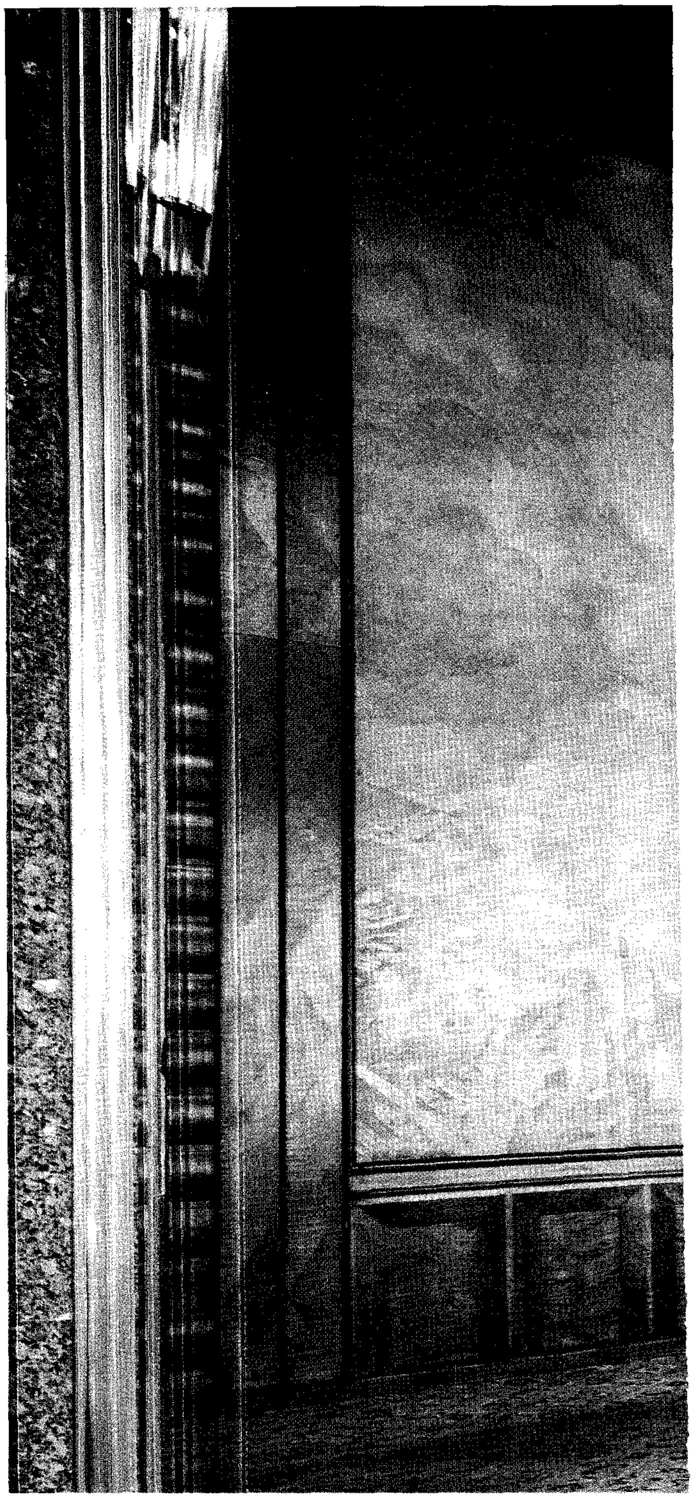
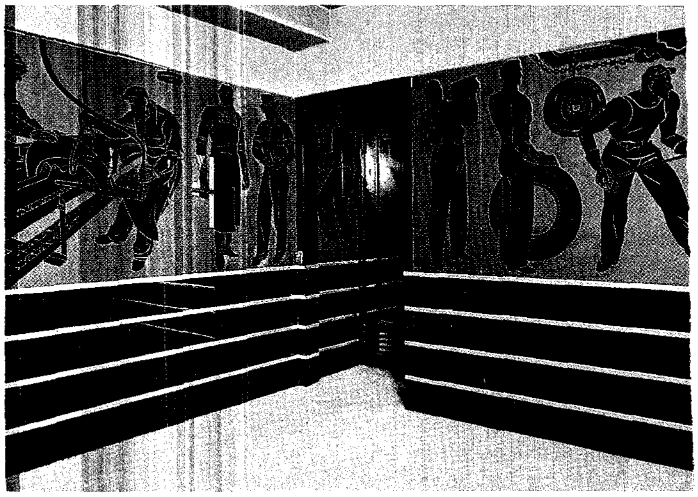
MARILYN BETHANY



A detail of the wraparound mural seen below depicts Chrysler engineers designing the Plymouths, Dodges, DeSotos, Chryslers, and Imperials of yesteryear.





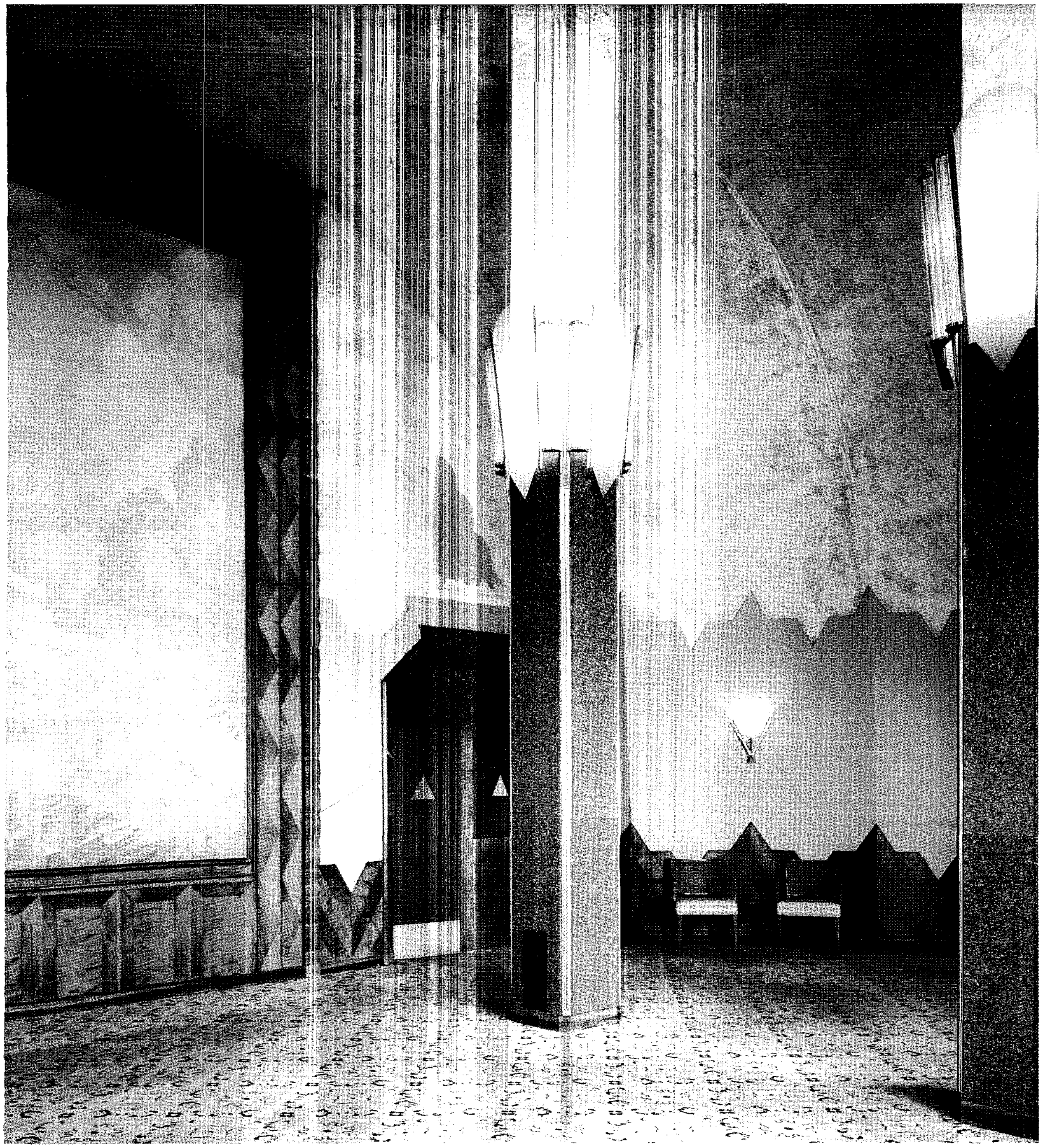
DECO MECCA

FOUNDED IN 1930, THE CLOUD CLUB, IN THE SPIRE OF THE Chrysler Building, was for almost half a century a private reserve for swells who preferred making merry—and million-dollar deals—at a safe distance from women and other hoi polloi. In 1978, suffering from terminal stodginess, the club finally closed its books. But now, for the first time, the likes of me and maybe thee can ride the famed William Van Alen elevators to the sixty-sixth floor and have a look around. The occasion: an exhibition and sale this weekend of twenties and thirties furniture, art, and jewelry from outstanding dealers, selected by the Art Deco Society.

Jack Kent Cooke, the owner of the skyscraper since 1979, agreed to donate the space because, after all, what's good for Art Deco is good for the Chrysler Building. It's also no secret that he hopes someone attending the show will be moved by the remarkable views—and the tattered but noble remains of Cloud Club décor—to sign a lease on the 12,346-square-foot space. At $60 per foot, that comes to just shy of three-quarters of a million dollars a year.

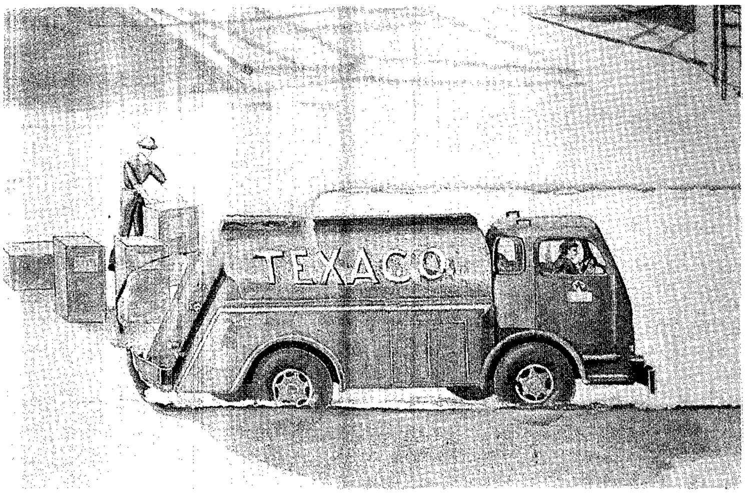
Tax-deductible tickets are available through the Art Deco Society (758-9447) or at the door: breakfast preview (Saturday, June 16, at 10 A.M.), $15; Saturday from noon to 8 P.M. and Sunday from 11 A.M. to 6 P.M., $7.50.

Photographed by Langdon Clay.



e black-glass
ural in Walter P.
rysler's private
ning room at
e Cloud Club
ebrates the
mance of making
tomobiles.

Scenes of ongoing enterprise back at the plant served as a backdrop for lunching executives in the Cloud Club's heyday. Seen here, a detail of the mural in what was once Texaco's private dining room.

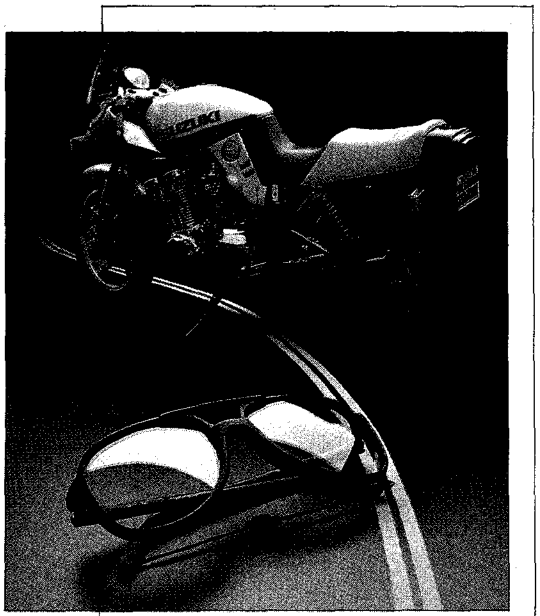


When the Art Deco Society takes over the now-defunct club, the main dining room (above) will serve as the principal exhibition space. The painting shows a view of lower Manhattan as it appeared from the windows opposite in the thirties. ■

BEST BETS

A selection of finds—some elegant, some fun—to delight Dad on his day.

By Nancy McKeon and Corky Pollan



The Frame of the Game

What's a dad to do if he wears glasses but wants to run or play squash or even ride a motorcycle? Up until now, he had to carry around one of those elastic bands to hook onto his glasses. But Menrad Sportsframes (about $110) have their own elastics, which slide out of the earpieces when needed. The frames can be ground to his prescription. If he really *is* a motorcycle freak, this 200-piece model of the Suzuki Katana ($76.98) is just the thing to confront him with on Sunday morning.

SPORTSFRAMES/*Morgenthal Opticians (141 East 62nd Street, 832-8855) and Sol Moscot Opticians (118 Orchard Street, 477-3796)*

SUZUKI MODEL/*By mail from Executive Hobbies (P.O. Box 34, Livingston, New Jersey 07039; 201-992-1124)*

Made to Treasure

Traditional fittings with a twist can turn Dad's desk into more than just something he's chained to. Mahogany and birch picture frames ($75 and $85 shown, starting at $20) from Sweden will soften the harshest executive suite. For that favorite movie cassette, a handmade leather slipcase ($80), in Beta or V.H.S. format. The antique English inkwell ($195) and antique pen ($65) will add a touch of elegance, as will the hefty Mont Blanc fountain pen ($250). And sterling hair receivers can become masculine stamp dispensers ($200).

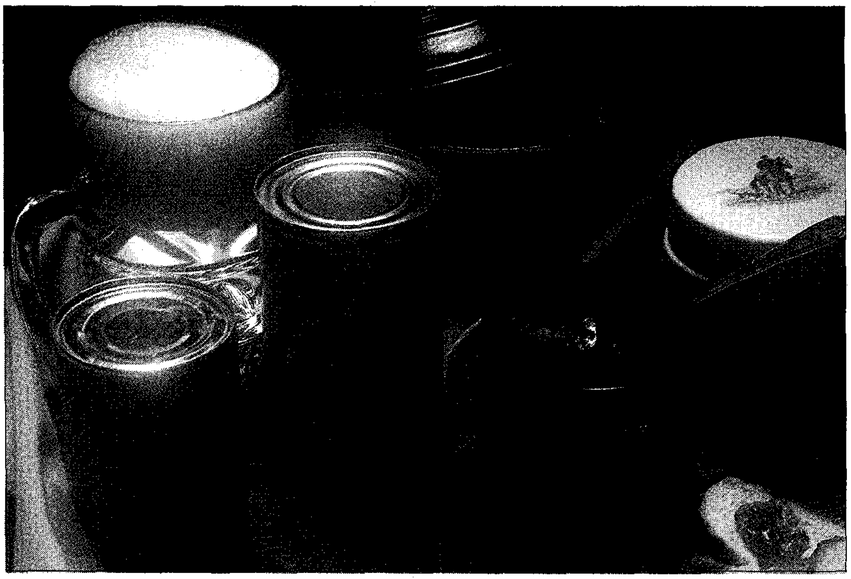
FRAMES/*The Swedish Cottage/1281 Madison Avenue, near 91st Street/534-8438*

SLIPCASES/*Asprey/Trump Tower/725 Fifth Avenue, at 56th Street/688-1811*

ANTIQUE INKWELL AND PEN/*Antique Cache/Manhattan Art & Antiques Center/1050 Second Avenue, at 56th Street/752-0838*

MONT BLANC PEN/*Arthur Brown & Bro./2 West 46th Street/575-5544*

STAMP DISPENSERS/*Bergdorf Goodman/Men's furnishings*



Ale and Hearty

If there's such a thing as masculine food, this is it. Since the early 1900s, bean soup has been a daily staple in the U.S. Senate dining room. Now Maison Glass has made it available locally ($15.95 for a case of six). Maison Glass also has port-wine jelly and whiskey marmalade in porcelain crocks, each $17.95. And from England, an ale-making kit, $19.95 at Bazaar de la Cuisine.

BAZAAR DE LA CUISINE/*1003 Second Avenue, at 53rd Street/421-8028*

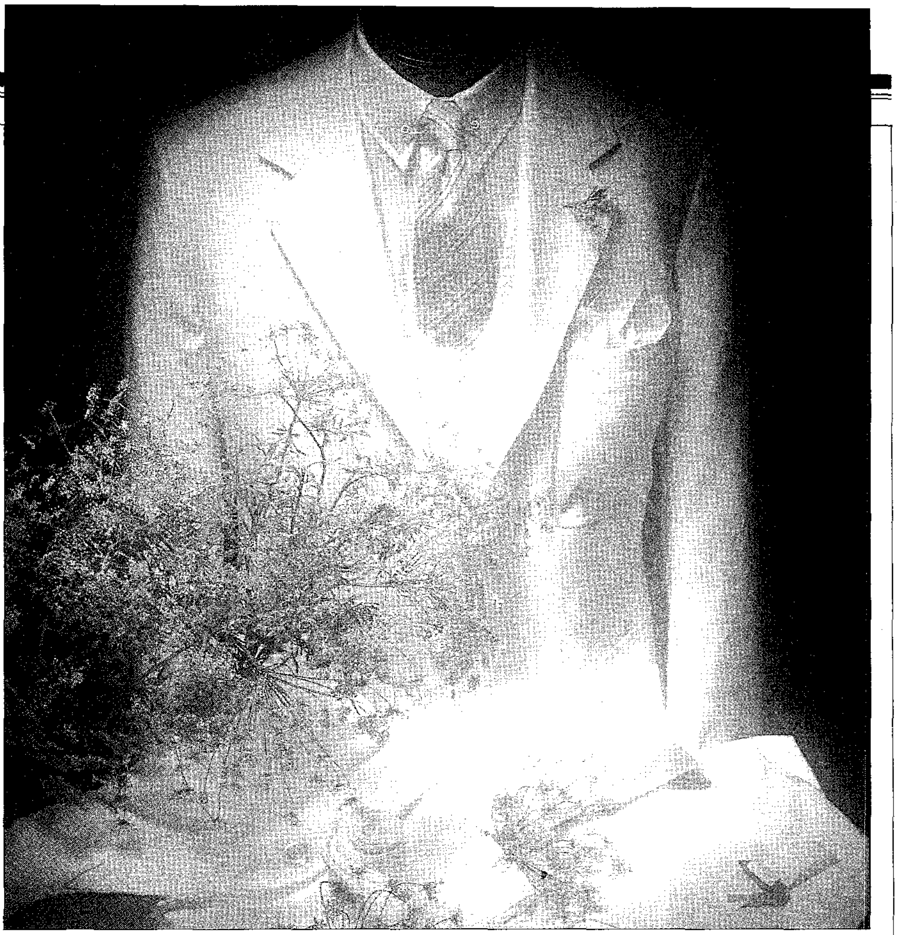
MAISON GLASS/*52 East 58th Street/755-3316*

Photographed by Corinne Colen.

The Great White Way

Tennis pros and Tom Wolfe know all about the delight of summer whites. Now Dad can, too. American designer Garrick Anderson's linen jacket ($475) has the relaxed cut of the Continent: gathered back and half-belt. It goes with easy pleated trousers ($190). And to wear with it, Sero's pinpoint-oxford shirt ($45) and Marty Blackman's silk tie ($20). Traditional French buttoned boxer shorts ($17) are cotton, English over-the-calf socks ($10) a cotton blend. René Brister's V-necked cotton vest ($100) has a Gatsby look and was hand-knitted in New York. Cotton-twill bushwhacker shorts ($36.50) can do double duty on safari or on the subway. Classic pajamas of softest Sea Island cotton ($60), piped in white, promise Dad a sound sleep.

SUIT, SHIRT, TIE, BOXER SHORTS, SOCKS, AND VEST/*Camouflage/141 Eighth Avenue, at 17th Street/741-9118*
SHORTS AND PAJAMAS/*Paul Stuart Madison Avenue at 45th Street 682-0320*



Preferred Stock

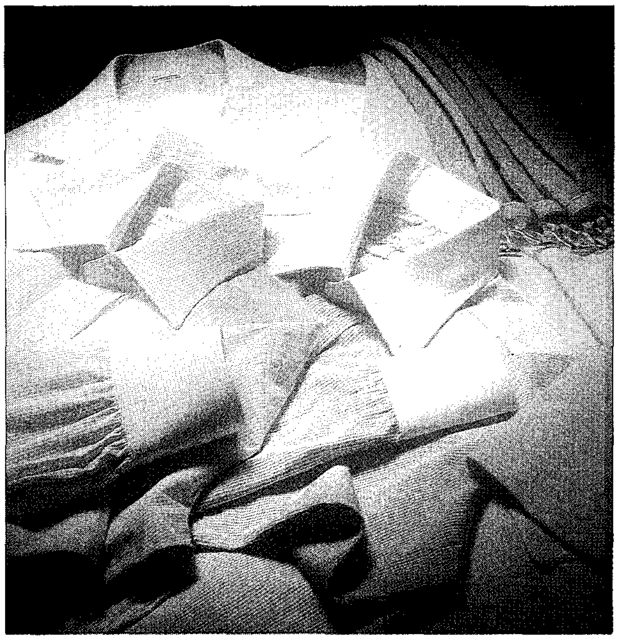
If only the rest of life could be tucked neatly away in elegant little boxes! But perhaps Dad will settle for one of these timely improvements. The exquisite stud box ($145) in green or burgundy calf is fitted with velvet (we've filled the box with trinkets from Asprey; you can, too, of course). The gaming set ($130) from Italy will raise the stakes of his biweekly poker game. It's boxed in burl wood and contains playing cards plus chips that glow like mother-of-pearl. Real leather makes a *faux* book ($60) that conceals a diminutive chess set.

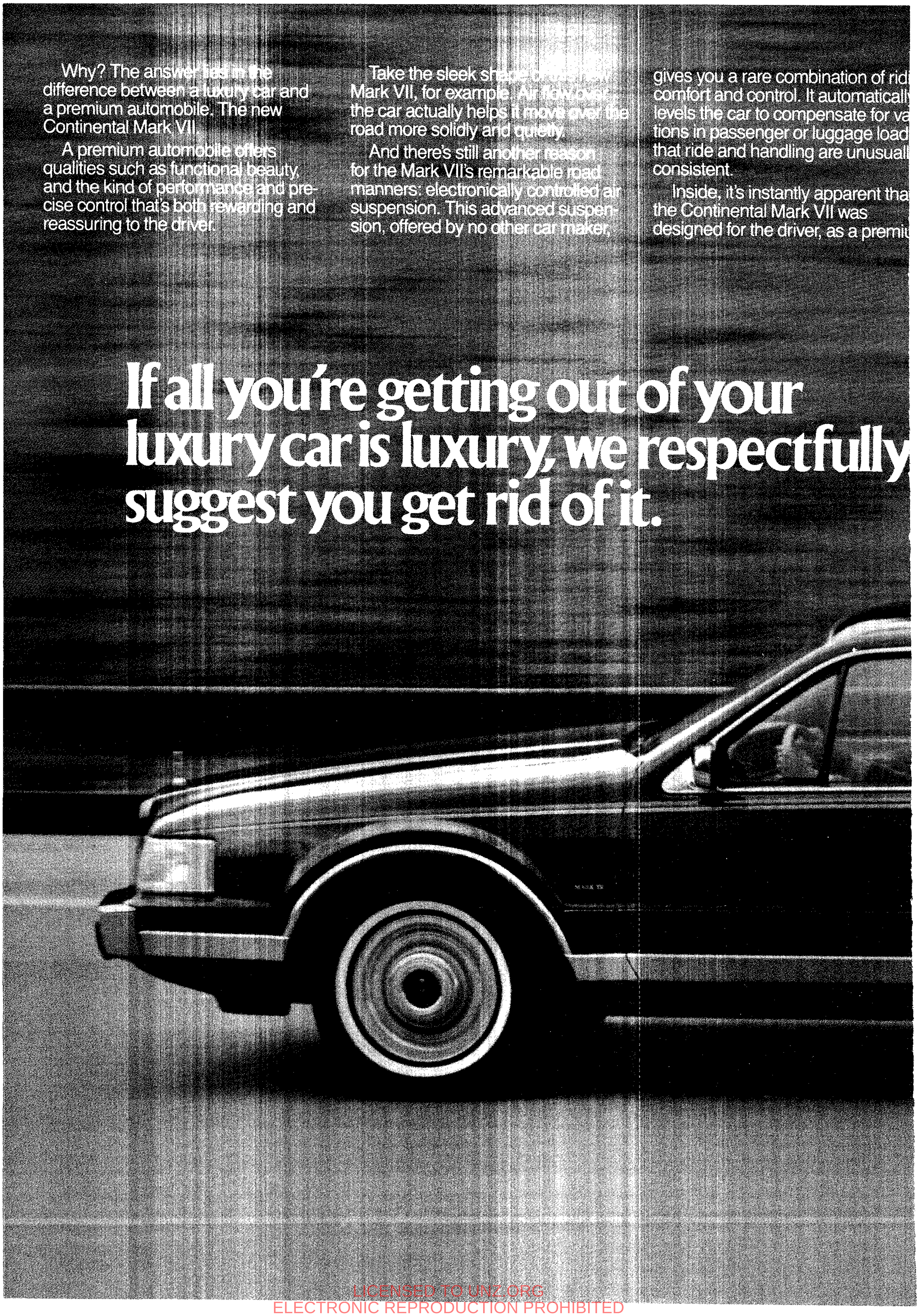
STUD BOX/*Asprey/Trump Tower/725 Fifth Avenue, at 56th Street/688-1811*
GAMING SET/*Saks Fifth Avenue/First-floor men's accessories*
CHESS SET/*Bergdorf Goodman/Seventh-floor stationery*

Happy Pales to You

As colorful as sorbet and just as refreshing, these summer duds will put Dad among the tinted throngs on hot city streets. The yellow cotton sport jacket is $234, the pink oxford-cloth jacket $197. Underneath, a gingham shirt ($75) of Italian cotton, in one of seven delicious shades. The collar and cuffs are either white or gingham. For just a hint of the season, treat Dad to a woven belt ($16.50) in a peachy, lemony, or minty shade.

JACKETS/*Paul Stuart/Madison Avenue at 45th Street/682-0320*
SHIRTS/*Andre Oliver/34 East 57th Street/758-2233*
BELTS/*Saks Fifth Avenue/Main floor*





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he front seats themselves are indi-ually reclining and, as an option, n heated.

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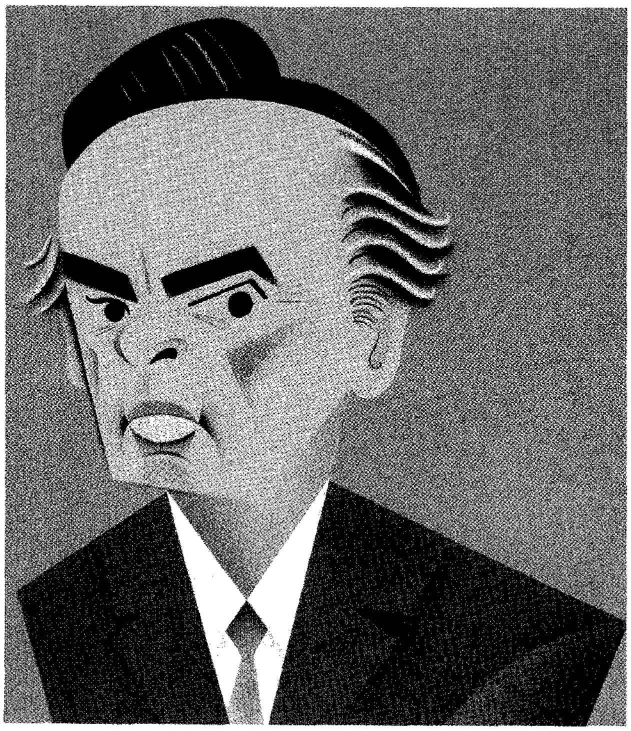
Books/Rhoda Koenig

MEISSEN MEN

"...The characters in *Lincoln* are stick figures, marionettes whose strings Gore Vidal tweaks with a jaded air..."



Vidal: *Talking heads, sleazy tropes.*

Lincoln, *by Gore Vidal. Random House; 657 pages; $19.95.*

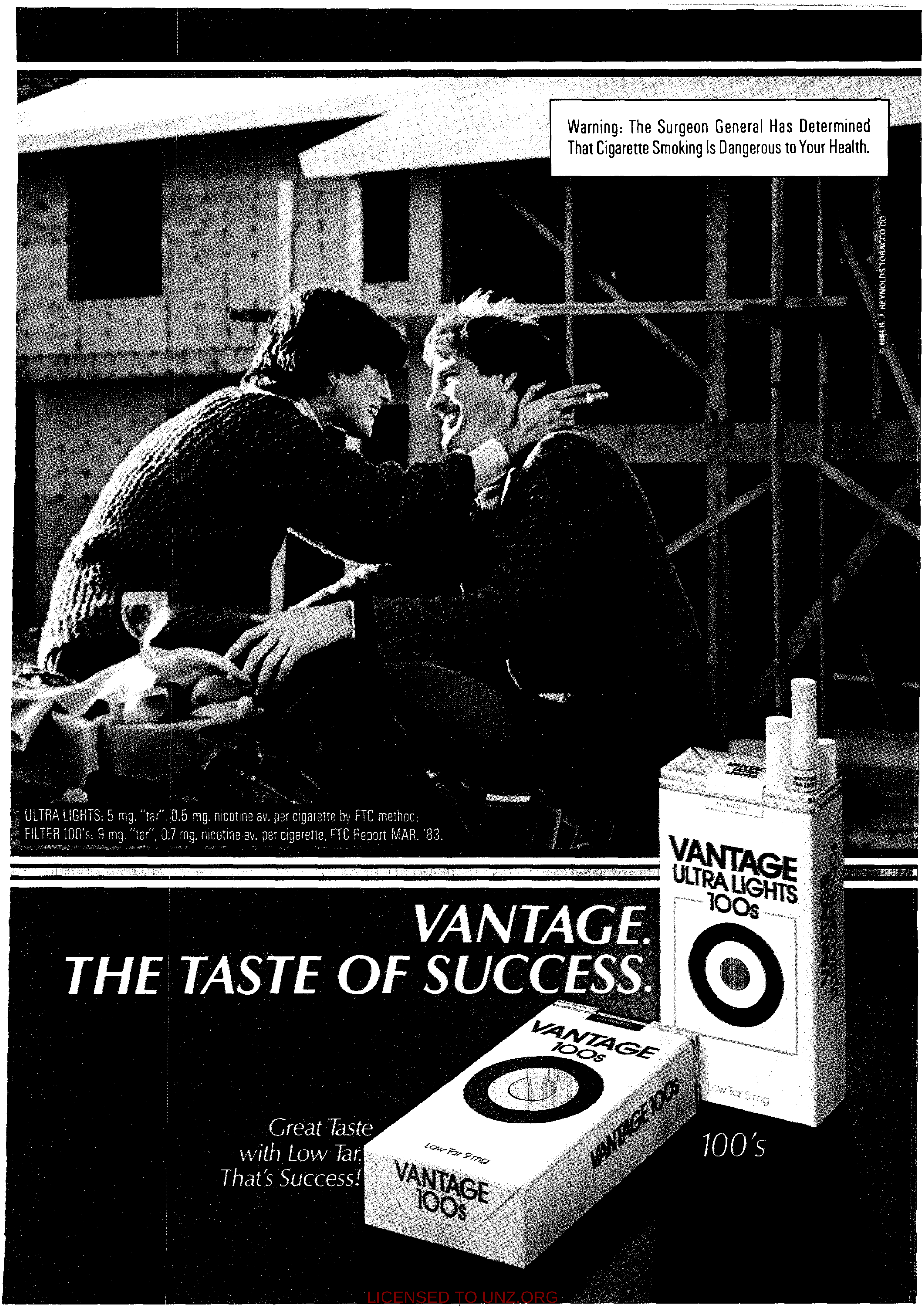
"UNUSUAL MEISSEN," SAYS GENERAL George McClellan, commander of the Union armies, turning over a dish at a Washington bean feast. A far heftier *objet*—and a curious one, considering the maker's name—is Gore Vidal's latest historical fiction. For Vidal the novelist has written the sort of book that Vidal the critic would pulverize with a well-pitched wisecrack. *Lincoln* has a cast of hundreds, but they are all marionettes whose strings Vidal tweaks with a jaded air. The entrance of General McClellan, trailing clouds of pointless facts ("McClellan lived in a small house in H Street"; "McClellan knew the world. He also knew china"), takes an entire page, which ends wearily with "Once the ceremonious insertion of the hero into the party had been accomplished...." (Well, cross *that* item off the list, you can hear Vidal saying as he girds himself for another 400 pages.) Vidal has not exerted himself in matters of character and plot—"[Nearly] all of the principal characters really existed, and they said and did pretty much what I have them saying and doing"— and in the matter of dialogue this is also a novel of record, with stick figures striking poses to analyze political tactics and military campaigns. About the only suspense in *Lincoln* is in wondering whether any of the puppets will listen too closely to the others and drop dead of boredom.

Here and there this slog through the four years of Lincoln's presidency is halted by a remark that looks as if Critic Vidal were winking out at us from behind the crimson plush portieres. Here is Secretary of the Treasury Salmon P. Chase tucking into his breakfast: "The cakes were perfectly cooked, neither too light nor too dark. Kate spent hours each week with the cook patiently trying out new recipes and improving old ones." And here is that feature beloved of readers of the educational novel, the extraneous uninteresting fact: "Buchanan bowed to Seward, who could not help but think that this run-of-the-mill Pennsylvanian politician had found his true niche not as President but during the time that he was America's minister to England." (Note the "could not help but think," the romance writer's favorite apology for impulsive thinking. It turns up again; and again.) But these dips into the diction of sappy ladies' books are too random and mild for parody. Someone with Vidal's cold eye for the susurrous platitude, the twittering redundancy, must have written this sentence in fun (mustn't he?): "In politics, as in love, opposites attract, and the misunderstandings that ensue tend to be as bitter and, as in love, as equally terminal." Yet where's the fun in that for anyone but the author, snickering at the readers (are there any?) who will mistake that for wisdom or grammar. *Lincoln* is a very lazily written book, in its sleazy tropes (guests at a buffet are compared to locusts, applicants for office to pigs at a garbage heap) and its overall design. Characters drop into whorehouses, have a little sex between paragraphs, and leave without advancing the plot. A supremely dull drugstore clerk mooches through 500 pages of the novel, sighing about how he wants to do something exciting, until (surprise!) he joins the conspiracy led by John Wilkes Booth.

At the cold heart of *Lincoln* is a void, that left by the absence of its tragic and tormented hero. Vidal has assembled a great deal of material about Lincoln's actions and beliefs during the course of the Civil War, but there is no animating spirit to make him more than a talking head. Every so often he disarranges his hair or makes a homely remark ("Now I've got me perfect balance, as the farmer said when he put the second pumpkin in his saddlebag"); then it's back to the history lesson about the *Trent* affair and the Treasury notes. Throughout, we are in the position of the secretary who "wondered what the President was thinking; as usual, he did not have the slightest clue."

Vidal once wrote that "American men do not read novels because they feel guilty when they read books which do not have facts in them," and he sympathized with them to a degree, saying that "facts, both literal and symbolic, are the stuff of art as well as of life." But the facts in *Lincoln* remain only stuff—yard goods, raw material that has not been molded and transformed into a life of its own. The only interesting question about *Lincoln* is, Whom has it been written for? American men—and women—who like facts will be better off with a straight history that spares them all the forelock tugging and teacup tinkling. American ladies will prefer novels that spend less time on foreign policy and more in the whorehouses. I'm afraid the sad and cynical answer is that *Lincoln* is for those who want to impress their guests or themselves with a large, thick book with two big names on the cover. As Abraham Lincoln himself said, in his excursion into literary criticism, "People who like this sort of thing will find this the sort of thing they like." ▬

Illustration by Robert Risko.

Warning: The Surgeon General Has Determined
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Art/Kay Larson

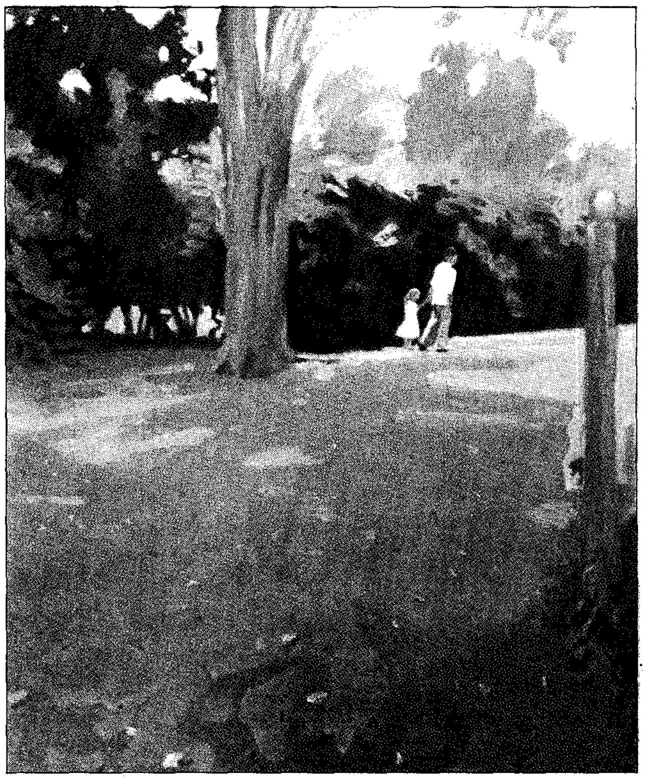
FAIRFIELD PORTER'S REAL-LIFE PLEASURES

"...He was ruthless in his refusal to put on airs. His color is unaffected and idiosyncratic, but closely observed..."

Fairfield Porter, WHO DIED IN 1975, AT the age of 68, was a modest artist with a famous set of friends. He was also beloved in a way that a major artist could not have been. When the Boston Museum of Fine Arts made its plans for a Porter retrospective, shortly after his death, the news was met with joy. The show, on the road for over a year, has settled into the Whitney Museum, and the joy has had time to ebb into clarity. Porter has serious weaknesses that masquerade as strengths, and they take some of the shine off his patinated reputation. But his simple portraits of people and places are also among the last convincing examples of American-frontier positivism and pragmatism. They must be taken for what they are, because they so adamantly refuse to be taken otherwise.

A great deal has been claimed for Porter, so his initial modesty can come as a surprise. He painted what he saw around him, inside and outside his family's houses on Long Island and in Maine. The B.M.F.A.'s Kenworth Moffett calls him "the best realist of his generation," but fails to note that his generation consisted mostly of Abstract Expressionists. Porter's life was quiet because he had the means to make it so: His grandmother once owned the land on which the Chicago Loop was built, and Porter grew up quietly and consistently privileged. He toured Europe as a teenager, visited Moscow in his junior year at Harvard, and studied philosophy with the logician and mathematician Alfred North Whitehead. After he became a full-time painter, he found himself well-placed within the Cedar Bar set, the Artists' Club, and the Hamptons crowd. Willem de Kooning got him his first New York show, in 1951, by convincing John Bernard Myers, director of Tibor de Nagy Gallery, to put up the work sight unseen. Myers, who tells the story in the catalogue, also recalls how Elaine de Kooning talked Thomas Hess, editor of *Art News,* into giving Porter the reviewer's position she had just vacated.

An artist who can be intelligent in print acquires a reputation quickly. Porter's writing is among the sharpest of the period. It was collected into a book, *Fairfield Porter: Art in Its Own Terms,* by fellow artist-critic Rackstraw Downes, and it is still worth reading as an example of uncompromising, idiosyncratic astuteness. Porter's convictions seemed to arrive unencumbered and fresh. In the catalogue, he observes, startlingly, that people were justifed in judging a work by what it projected of the artist's personality. He said he disliked Andrew Wyeth's paintings because of what they implied about Wyeth himself—a marvelous observation that is the only one I've heard that explains why my skin crawls before that Ingmar Bergman of Currier and Ives country.



Painting what he saw: *Porter's* A Short Walk *(1963).*

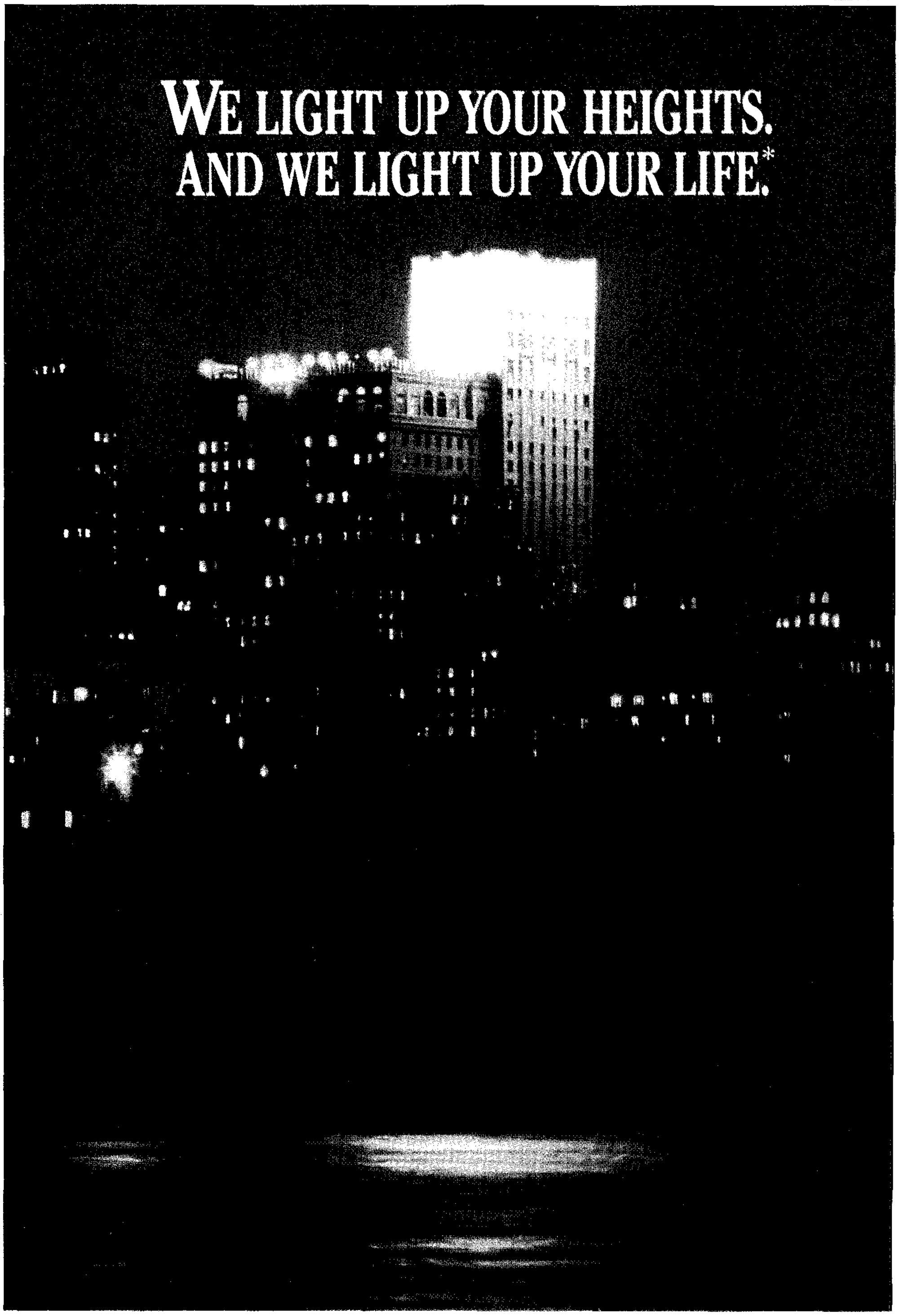
But if one registers the artist's personality in a painting, then what of Porter's persona? His loping, casual style is deliberately, almost perversely, artless. He assembles pictures like snapshots badly out of focus. His one extravagance is color, which is "big"—that is, it pushes out through the open spaces of his pictures like a dense fog that shreds when it reaches the boundaries of things.

I like the unruffled economy of Porter's mind, which is ruthless in its refusal to put on airs. His color is unaffected and idiosyncratic, but closely observed. Orange, pink, and gold are his grace notes, used to chime delicately in a painting like *Island Farmhouse,* in which brilliant orange collects under the house's eaves, and green gold (grass in sunlight) is set off daringly against blue green (grass in shadow). Porter *was* the finest colorist of his generation—comparable to Milton Avery and slightly better than John Marin, though both older painters pushed color farther toward schematic representation of nature. Avery and Marin were emerging from provincial American naturalism toward abstraction; Porter was headed back to realism. He consistently resisted pure invention. The green lawn in *A Short Walk,* for instance, is excruciatingly mild-mannered and diffident. A quietly rendered passage of olive drab laid over a reddish ground, it is saved from stasis by the dab of lavender sky, the gold light under distant trees, the blue at right. And it is thrust abruptly into life by the two pale-gray blobs—the virtuoso's touch—on the clothes of the walking couple. (The Whitney has done Porter a disservice by painting its walls lemon-custard yellow, robbing the pictures of their golds and pinks and turning them as ashen as a corpse.)

Porter painted what he saw before him, but he wrote and spoke, observes his friend John Ashbery in the catalogue, "with the flustered lucidity of Alice in the courtroom." Most artists who write can't convincingly connect what they practice with what they preach. Porter's training in the skepticism of the philosophical method gave him an edge on theory: He was a stubborn, intelligent empiricist, who insisted that "to ask the meaning of art, is like asking the meaning of life: experience comes before a measurement against a value system." No doubt his realism—which is outwardly bland and, in its less exalted moments, not more interesting than that of a dozen-odd other realists—gained considerable stature from the toughness of his criticism. As much as I like the persona in the paintings, his ambitions remained frustratingly simple. And as a technician, he could look rather lame, especially when compared with a superb draftsman like Alfred Leslie, who is of Porter's generation. Leslie can draw with astonishing skill; Porter's figures, on the other hand, frequently seem to have been cut from colored paper, twisted into a rough approximation of a human form, and pasted onto canvas.

Porter might be considered a typical case of American Know-Nothingism if it were not for his writing. With it, he links himself and his work to an intellectual tradition virtually as old as America itself: the conviction that spirit is immanent in, and reveals itself through, experience. Porter at work shares the heritage of transcendentalism, Walt Whitman, and John Dewey. Color is his vehicle into immanence. Unlike Avery or Marin, who push color in order to get us to think about the picture as a picture, Porter blurs edges and covers the picture with a colored fog in order to get a picture of an experience.

Porter's was the last voice in American art to advocate unmediated sensation—perhaps because he was the last to believe that it could exist. In that sense, he was a pivotal figure, a reminder of something we have lost. He saw that the success of American art in the 1950s was ruining a kind of innocence, and he fulminated convincingly against historians and critics (in particular, Clement Greenberg) who could destroy the immediacy of art by making it into an archetype of itself—a bit of history or theory, not a bit of living tissue. "The golden age of the child's omnipotence is succeeded by the Jovian world of adults and of art," he once noted with an edge of sarcasm. "Adults classify, generalize, and ignore. But the ability to distinguish comes first." If so, we are in a Jovian age, as any recent visitor to the new permanent collections at the Museum of Modern Art must surely realize. There, art has been classified and generalized, and a good deal of it has been ignored. But even artists have lately moved away from Porter's position. Artists now think about art as hard as, or harder than, critics and historians do. The frontier (or the child's sense of the frontier) has disappeared within a generation or two. And it was Porter's persona, apparently, to prefer a child's omniscience. (945 Madison Avenue, at 75th Street; through July 22.) ■



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CLASS ACT

"... *Buddenbrooks* suggests, persuasively, that all of us issue from inescapable families, and that one of them is class..."

The end of the Buddenbrooks: *Volker Kraeft and Gerd Böckmann.*

IN THE EIGHTH HOUR OF **Buddenbrooks** —every Monday night from June 18 through August 13 on WNET at 8 P.M.— Thomas Buddenbrook, merchant prince, reluctant patriarch, and conscientious member of the Lübeck Senate, confesses to his doctors, "One is so terribly alone. I smoke." In the ninth hour, Thomas will die of cigarettes and disappointment. In the tenth hour, his only child, Hanno, will die of typhus and the artistic temperament. That's it, after four generations of getting and spending, for the luckless Buddenbrooks, and maybe even for the high-cultural pretensions of a nineteenth-century European bourgeoisie undone by *Weltschmerz.* Somehow, we are led to believe, the music of Wagner and the philosophy of Schopenhauer were to blame.

Buddenbrooks is a slow, sumptuous, noisy, and often surprisingly affecting gloss on Thomas Mann's first novel. Its fidelity to the original, adding some humanity, subtracting some irony, is not quite obsequious. Except for Sir John Gielgud, who is the host and narrator, its principals are German. And except for Sir John, they have been dubbed, not very competently, from German into English. Sir John is at once so precious and so elephantine that his English ought to have been dubbed into Urdu.

Nevertheless, Thomas Buddenbrook (Volker Kraeft) breaks the heart. It helps, of course, that he looks like Marcello Mastroianni. But he also appeals, like Soames in *The Forsyte Saga,* to the guilty child in us that never managed to appreciate the punishing father; which father, anyway, felt rotten because he had denied his true nature; which nature, anyway, was erotic and therefore disgusting, and we ought not to indulge it or we will suffer too much; which suffering, anyway, is bathetic and Wagnerian and basically selfish.

"All individuality is a mistake that death will correct," we are told by Thomas Buddenbrook at a lunch late in his loneliness. Up to a point, Thomas Mann agreed. A true Buddenbrook, like Thomas's father and his grandfather, is dutiful in the service of family, property, class, country. A modern artist, on the other hand, indulges himself, the moment, eros, and demons. A modern artist is not in the business of continuation, but of parricide. A Buddenbrook builds a house; a modern artist blasphemes it.

Why is Thomas lonely? His wife, Gerda (Nöelle Chatelet), stands around like a pillar of unsalted butter, listening to the violin and making goo-goo eyes at an army lieutenant who actually thinks that Wagner is profound. His son, Hanno (Adem Rimpapa), spends more time playing the harmonium than learning the family grain business. His sister, Tony (Reinhild Solf), specializes in marrying scoundrels and overestimating the importance of her own good name. His brother, Christian (Gerd Böckmann), likes Offenbach and prostitutes. His chief competitor, the perfidious Kesselmeyer (Klaus Schwarzkopf), is a peasant who wears a fur coat, indoors.

It happens that Thomas has feelings, too. We can tell when Volker Kraeft smokes and sighs. Thomas wanted to be profound, but he had to worry instead about his family and the grain business. On television, more than in the novel, we see Tony as a hysteric, full of so much bad faith that even Karl Marx would have been shocked. (Solf is an accomplished actress; dubbed, she sounds like Audrey Hepburn under an electric carving knife.) We see Christian as a jerk. (He complains too much of "nerves too short on the left side"; he enjoys each wound to his own sensibility as much as Sir John enjoys his own voice.) And we see his son as a pudgy loser. (Hanno conveys delicate feelings, but no discernible talent at any of the arts he admires.) Instead of shaping up, all these people want to borrow money.

In other words, by Kraeft's craft, we see everything through Thomas's tired eyes. Fair enough: In a television serial, we require a point of view and a rooting interest. The novel was not written by a fan—Mann is cruel to everybody—and the serial, like the novel, refuses to choose between these polar sensibilities of duty and self-expression. Mann himself was always apologizing for having written brilliant books about his inability to choose. He built books instead of houses. He wanted secretly to be a demon. But he was also wise to the peculiar heroism of self-denial. In an odd way, he used Freud against Faust. He wanted to scream, yet he respected anybody who managed to defer a gratification.

And so, while we look at everybody through Thomas's eyes, his family declines and falls from avarice and fecklessness into muddle. Once upon a time, in Lübeck, they were upwardly mobile, wanting the titles and buckles and top hats of office; later on, they

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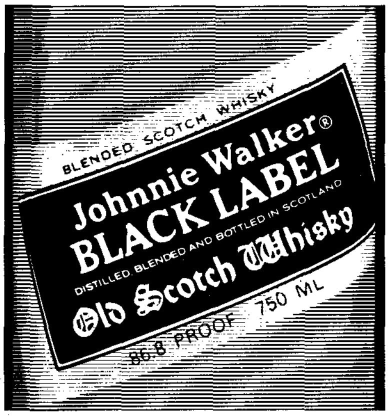
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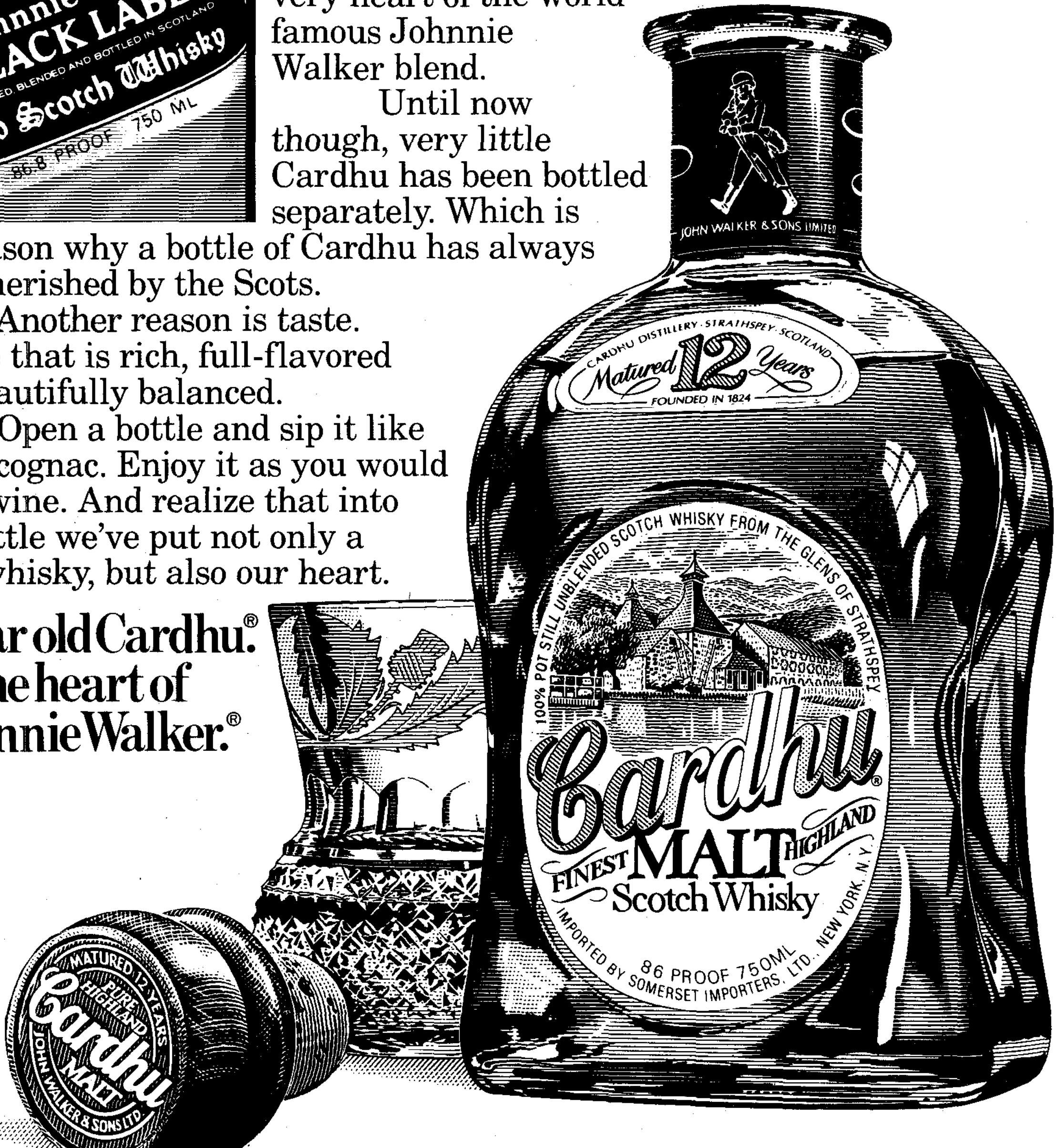
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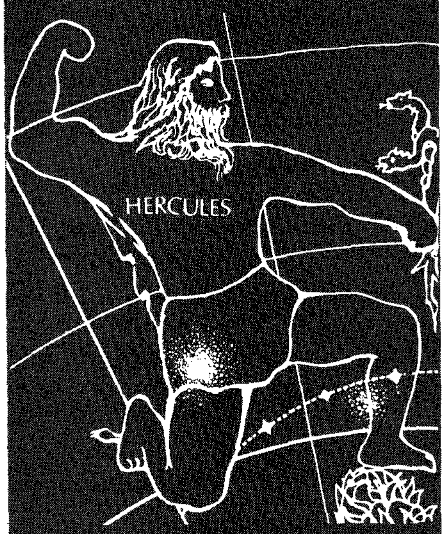

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made fun of the table manners of the vulgar Bavarians who sought Tony's hand; now they must sell their house to one of them. Poor Tom. What is money without energy? Has he been listening, all along, to the wrong notes?

I've mentioned that *Buddenbrooks* is noisy. The feet are loud, on the spiral stairs or wooden floors. The hooves of the horses are loud, on cobblestones in medieval streets. And the ticks of the grandfather clock are loud—as if when time runs out it will be wearing hobnailed boots. Inside all this noise, Thomas Buddenbrook experiences a "silence" that "terrifies." This tension between noise and silence worked very well for me; if, however, you haven't read the novel, it may mystify. You may listen to the noise and admire the texture—drapes as heavy as the hair of the thick-witted women, candles as fat as the ankles of Hanno's opera singers, conversation so full of significant pauses that the mind fills up with Technicolored mud—and you might not hear the silence. That would be sad, like Gerda, who gnaws her violin as if it were a Black Forest cake.

Mann returned to his *Buddenbrooks* theme, obsessively, in such early fictions as *Tonio Kröger* and *Death in Venice* and the first version of *Felix Krull*. He wouldn't, in fact, stop worrying it until *Doktor Faustus*, in which he permitted himself to be depressed about Goethe, Nietzsche, Hitler, and Arnold Schönberg's twelve-tone scale, as well as art and money. It is still amazing that he knew so much when he was only 25 years old, and that so much of what he knew can be translated into images on a television screen. The scriptwriters, Bernt Rothert, Hans Joachim Lange, and Franz Peter Wirth (who also directed), are to be congratulated. Like Mann, they are—at least philosophically—in the denial business. But they also forgive. It is hard for a visual image to be ironic, unless it is violated by juxtaposition. So their images just sit there for so long that we are permitted to make our own, slower juxtapositions. We can even end up thinking about the long haul.

Let me make this clear. *Buddenbrooks*, the TV drama, is just as slow as *Buddenbrooks*, the long novel. It lacks the zest, the visual exuberance, of a great bourgeois soap opera such as Bergman's *Fanny & Alexander*. It plods, for the most part joylessly, to its *aperçus*. It requires patience more than it requires Gielgud. But it manages to hold in balance—in a single ambivalent mind, a single cunning hand—all its contradictions of philosophy and temperament. It suggests, persuasively, that all of us issue from families that are inescapable, and one of those families is class. Never, for a single moment in its ten faithful hours, does it cheat. ■

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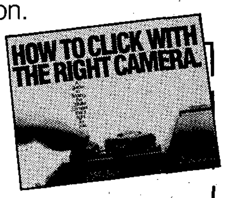

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ORDINARY PEOPLE

"*. . .Danny* and *Brownstone* confront the same problem: how to make drama of the everyday. One of them comes close. . ."

Good neighbors: *Ralph Bruneau and Loni Ackerman in* Brownstone, *at Hudson Guild.*

ONCE AGAIN TWO SHOWS CONFRONT one of the great problems: how to make drama out of ordinary lives—how to find the uniquenesses, the idiosyncracies, the poetry that can make humdrum people interesting enough for a couple of hours of intense scrutiny and intimacy. With nonrealistic modes, this would be easier, but there is an everlasting hunger in ordinary people to see themselves portrayed realistically without seeming trivial, old-hat, dull. This is a just hunger, and to satisfy it is certainly one of the valid, although extremely arduous, theatrical pursuits.

This means, of course, that the everyday must be worked over with great ingenuity, and that becomes harder to carry off every year, every month, every day. What hasn't been done already, often, and skillfully? What last drop of preposterousness hasn't been squeezed out of the commonplace? What ultimate smidgen of credibility not wrested from the farfetched? What unlikely bit of universality not coaxed from the obdurately personal? And yet, astonishingly, playwrights go forth daily in quest of this unlikely grail and, miraculously, sometimes find it. Though not quite in the two cases below.

Danny and the Deep Blue Sea, by John Patrick Shanley, resorts to the well-known strategy of pitting two bristling losers against each other in aggressive-defensive love-hate. With minor variations, this show surfaces as *The Voice of the Turtle* or *Two for the Seesaw, Promises, Promises* or *Look Back in Anger, Tchin-Tchin* or *A Taste of Honey.* But rarely are both the man and woman lower-class, the only characters in the play, unburdened with some egregious defect or handicap, and headed for a hopeful ending. Yet that, to a large extent, is the case of Danny and Roberta, two Bronx nonentities: he a blue-collar worker with an excess of uncomprehended pugnacity, she a divorced and unemployed mother and obsessed with guilt for having had oral intercourse once with her hated, drunken father.

Neither Danny's indiscriminate combustibility nor Roberta's bizarre lapse is persuasively explained by the playwright, yet these, once granted, push the play along with a certain logic. Still, the fundamental unconvincingness continues to disturb, and some of the rantings and roarings, especially Roberta's epic self-hate, are hard to swallow. And for such fundamentally abrasive characters, both Danny and Roberta can too readily display patience and sympathy, which the author rather schematically staggers until the end, so that the moment one party makes concessions the other becomes pigheadedly unyielding, and only at the conclusion of each of the two acts are they allowed some simultaneous understanding.

In the first act, this allows the characters, who have engaged in a desultory barroom conversation full of rancor and minor rapprochements, to go off to Roberta's apartment for a night of casual sex. In the second act, this allows the conclusion to be perceived as reasonably happy. After Roberta has overcome Danny's defenses to the extent of his wanting, somewhat improbably, to marry her, she pulls out her self-loathing to undo the hopes of marriage. Yet we get a final scene in which the frightened and confused woman asks the man who insists they can have their one (wedding) day, "You think so?" to which he replies with just enough ambiguity to undercut unqualified bliss, "Yeah. I definitely, definitely think I do."

The dialogue, expectably, is comic-tough. "My mother is nervous. There's something wrong with her thyroid." "Why don't you rip her f---ing thyroid out?" Or: "You got the most beautiful eyes!" "Shut up!" Or: "I'll be dead. That scares me about as much as Halloween." It is not very distinguished writing on any level, but enough for good actors to make something of, especially with each character having one violent breakdown, and both joining in a major fight that ends in a vehement spanking. I pity the actress's behind, particularly on matinee days.

Well, the actors are almost right. Both June Stein and John Turturro have no trouble being physically unprepossessing and strong enough for all kinds of violence; they are also believably proletarian and impressively hysterical. But there are difficulties: Neither of them can quite summon up the pathos and appeal meant to lurk under the unpromising outer layers, and Miss Stein even has a tendency to fall into ruts and deliver groups of lines in the identical querulous near-singsong. Barnet Kellman has directed with perhaps an excess of fury, but otherwise aptly; Richard Nelson's lighting and Marcia Dixcy's minimalist costumes are correct. But

Photograph by Charles Marimaro.

David Gropman's attempt at a semi-sordid, semi-contemporary-art back wall does not come off as either naturalism or expressionism. And the play's banality finally remains banal; its absurdity, absurd. Shanley has not found a way of fusing the two into a poetic tertium quid.

THE RICHARD RODGERS-AWARD-WINNING musical **Brownstone** addresses itself to a year in the lives of five typical West Side brownstone dwellers. There are Mary, a teacher, and her husband, Howard, a struggling writer by whom she vainly wants a baby; there is Claudia, some sort of commercial artist, who has just kicked out a lover who now keeps phoning; there is Joan, a young woman in some kind of work involving contracts, who seems loath to get sexually involved and wants to move to rural New England; and in moves Stuart, who is about to work in what looks like interior design or architecture and is spoiling for adventure. The professions are vague because it is the attitudes, the types that matter; the idea is to present a cross section of Manhattan yearnings, strivings, hopes, fears, and disgruntlements rather than a plot.

There is something vaguely innovative about this, as also in its sonata form that uses the seasons as four musical movements and concentrates not so much on individual numbers as on developments, intertwining themes, variations, as well as the use of the five singers as instruments, so that persons in different apartments sing together according to principles of chamber music rather than narrative logic. And there is nice syncopation from enjambed rhymes such as "cherub" and "terrible."

Sometimes this proves stimulating, even exhilarating; more often the price is a book reduced to clichés with merely the score to animate them. And sometimes even the score is a cliché. But in the second half of Act I, things headily hum along: If the music by Peter Larson and Josh Rubins and lyrics by Rubins were that good throughout, we'd have something genuinely estimable instead of merely inoffensive, uneven, and intermittently pleasing. You never get mad at *Brownstone,* but your mind often takes a city walk when a tune or lyric is significantly unworthy of the one that precedes it. It's all a trifle too eager to settle for good-naturedness, for not exploring sources and consequences, for not confronting the ache that underlies even the mundane.

And yet there is freshness and both verbal and musical lyricism. Thus the best number, "Not Today," modulates into something as poetic as "It's always the water through the trees,/ It's always what someone almost sees,/ It's always a monumental tease," on which all five characters sing effervescent variations. Thus there is a charming nightmare of the unwilling father about the aftereffects of procreation: "Babies on the run:/ First they waddle,/ Then they toddle,/ Then they're not much fun . . . Babies as a rule/ Tend to burp and drool./ Then they go to school,/ Expensive private school./ Each little cherub/ Is a terrible/ threat. There's a tiny assassin/ In every bassinet." Thus, again, Mary's song about her reason for not leaving the brownstone when it goes co-op: "It's the books,/ It's the books,/ It's the rows and rows and rows of books," a song that manages to be wistful, funny, and philosophical all at once. But there is also much dross, mostly in the form of stereotypes.

Kimberly Farr, Maureen McGovern, and Loni Ackerman are first-rate singing actresses and even look spectacularly right: winning, but not so alluring that the deck seems stacked. The men are neither that talented nor that appealing; in fact, they often irritate. But with spunky direction by Andrew Cadiff, good design by Paul Wonsek and Tom McKinley, and racy orchestrations by Hal Sarra, *Brownstone* is a nice little show just short of done up brown. ■

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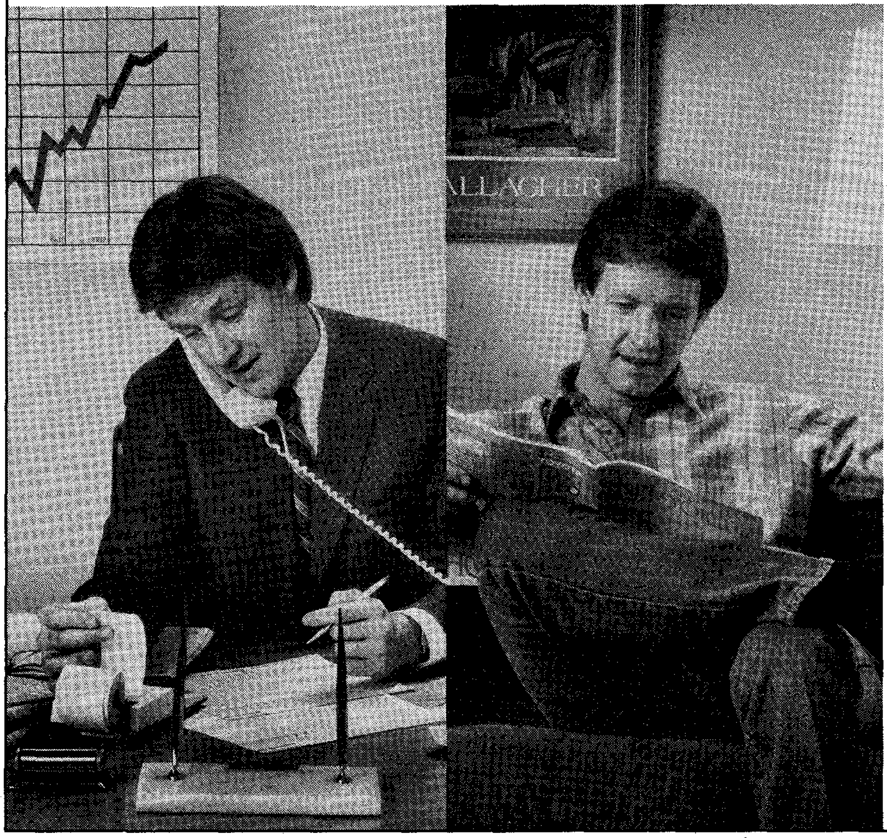

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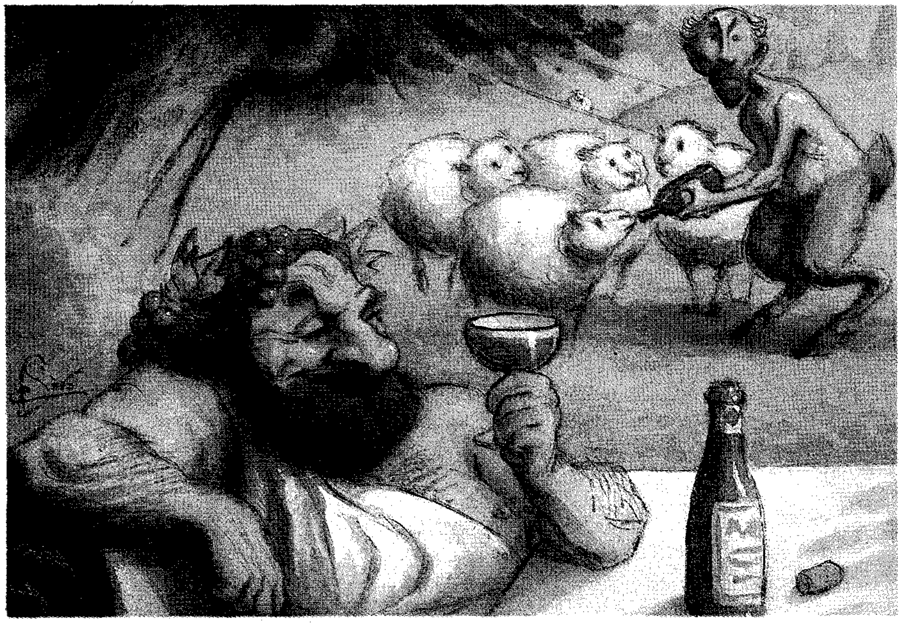
Wine / Alexis Bespaloff

TRIO WITH BRIO

"...Sancerre, Pouilly-Fumé, and 1983 Beaujolais are lively, vital, and assertive enough to stand up to summer dishes..."



Zestful: *All-purpose summer wines don't have to be insipid.*

SHOULD AN ALL-PURPOSE SUMMER WINE be a relatively simple, neutral one whose lack of flavor makes it acceptable to most people? Or should it be just the opposite—a well-defined wine whose pronounced character enables it to stand up to all but the most highly seasoned dishes? If you agree that the latter defines an all-purpose wine, then I think you'll enjoy three in particular: two distinctive whites, Sancerre and Pouilly-Fumé, and, among reds, 1983 Beaujolais, including such crus as Chiroubles, Morgon, and Fleurie.

WHEN I FIRST VISITED THE LOIRE VALLEY village of Sancerre, twenty years ago, a tasting of the new wines in a vigneron's cellar was often followed by a *casse-croûte* of sausages, ham, and the local goat cheese, all washed down with copious amounts of wine. In these days of hired help, hourly wages, and overtime, the leisurely *casse-croûte* is pretty much a thing of the past in Sancerre. The biggest change that has occurred since my first visit, however, is the widespread popularity of the wine. Although some of the vineyards in the region were planted more than 800 years ago, and the label of Domaine La Moussière states, "From father to son since 1513," it's only in the past 20 years or so that the wine has achieved more than local fame. The wine's current renown was launched by the restaurants of Paris. New plantings of Sauvignon Blanc, from which the wine is made, increased production from about 70,000 cases a year in the 1950s to an average of more than 500,000 cases a year today. In fact, nearly a million cases of Sancerre were produced in 1982. (In addition, about 100,000 cases a year of red and rosé are made from Pinot Noir.)

The very similar wines of Pouilly-Fumé are produced only six miles away, on the other side of the Loire, in the village of Pouilly-sur-Loire. (Wines labeled with the village name are made from the lesser Chasselas grape, and are rarely seen here.) Pouilly-Fumé, like Sancerre, is made from Sauvignon Blanc, which is known locally as Blanc Fumé. In fact, the original appellation was Blanc Fumé de Pouilly-sur-Loire, usually abbreviated now to Pouilly-Fumé. Here, too, production has increased dramatically, from only 20,000 cases a year in the 1950s to more than ten times as many today.

The recent success of Sancerre and Pouilly-Fumé is not universally acclaimed. "Sancerre is simply an inexpensive *vin de comptoir* that has become fashionable, like Beaujolais," sniffed one leading Parisian sommelier. Philippe Bourguignon, sommelier of Laurent, near the Champs-Elysées, disagrees. "It's lively and easy to enjoy," he says. "Even if you're not paying attention, the wine catches your interest."

It is precisely the pungent character of Sancerre and Pouilly-Fumé that is their most desirable attribute. "Our clients don't want a round, supple, neutral wine," explains one grower. "They want that intensity of flavor." "Our wines are distinct," adds another. "They are noticed and remembered. Perhaps our wines are popular because they correspond to life today—a bit aggressive."

Most Sauvignon Blanc wines have a grassy, herbaceous taste that doesn't appeal to everyone but that certainly makes the wines stand out. Those of Sancerre and Pouilly-Fumé also have a quality described as *nervosité*—vigor, vitality, liveliness—that sets them apart from the many cleanly made but insipid wines found today.

Because of their assertive personalities, Sancerre and Pouilly-Fumé are not at their best served on their own, as aperitif wines. They are a particularly good choice with meals, however, especially in summer. Cold meats, seasoned foods, and composed salads, which would overwhelm many fine but subtle wines, will not diminish the flavor of these two whites. More specifically, the intense acidity of these wines enables them to withstand the vinegar-based dressings of many summer salads, which would suppress the acidity in most wines and make them taste bland.

I found a number of excellent Sancerres and Pouilly-Fumés among the twenty examples I tried. Sancerres with the piquant, mouth-watering quality that makes them so interesting include the 1982s of Comte Lafond ($12.99), Fournier ($7.99), and Clos Derveau of Jean-Max Roger ($8.99). Both the 1982 and 1983 Clos La Perrière of Archambault ($6.49) are attractive, though less intense. The most pungent and aromatic Sancerre I came across is the 1981 of Michel Redde ($9.99).

Among Pouilly-Fumés, the most typical are the 1982 of de Ladoucette ($14.99) and the 1983 Domaine des Chailloux of Jean-Claude Chatelain ($8.49). The 1983 of René Michot ($8.49)

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> ". . .It's a mistake to drink 1982 Beaujolais today, especially at restaurant prices; almost all are faded and charmless. . ."

and the 1982 of Michel Redde ($9.99) are also very good.

THE PARTICULAR COMBINATION OF fruit, flavor, and lively acidity found in young Beaujolais is one that has yet to be duplicated, on a consistent basis, in any other wine region. What's more, since Beaujolais is traditionally served cool, it combines the flavor of a red wine with the refreshing qualities of a white—a particular virtue in an all-purpose red for summer, when a complex or robust wine may be inappropriate.

In the past few weeks, a great many 1983 Beaujolais have arrived here, not simply those labeled "Beaujolais" and "Beaujolais-Villages" but also an extensive selection of Beaujolais crus, from specific communes in the northern part of the region. Only a few years ago, Fleurie, Brouilly, and the fuller-flavored Moulin-à-Vent were pretty much the only crus in general distribution. Today, a number of Beaujolais shippers make a point of sending us examples of all the other crus as well—Morgon, Chiroubles, Côte de Brouilly, Juliénas, Chénas, and Saint-Amour.

This wide selection is particularly useful for the 1983 vintage, which is by no means typical. "The 1983s have more structure and tannin than usual," says Sylvain Fessy, a leading shipper. "As a matter of fact," he admits, "none of the nouveau or *primeur* wines—bottled last November—were really to my taste." Georges Duboeuf, another top shipper, agrees. "The 1983s are more tannic, more serious wines than usual. By comparison," he continues, "the 1982s had less body and more fruit. I found them a bit more thirst-quenching."

Whatever their virtues, however, it would be a mistake to continue drinking the 1982s today. A comparison of several 1982 and 1983 wines, both Beaujolais-Villages and crus, confirmed that the once-delightful 1982s are now faded and charmless, if not actually oxidized. (This is worth remembering in restaurants, where paying $12 to $18 for a 1982 Beaujolais-Villages, especially one served at room temperature, is a real mistake.)

Both Duboeuf and Fessy agree that the special character of the 1983s means that they should not be chilled, but merely cooled to 60 degrees or so, because the slightly bitter taste of tannin, normally absent from Beaujolais but present in many 1983s, is intensified as the temperature is lowered.

There are quite a few attractive 1983 Beaujolais-Villages available at $5 to $6, and they can be divided into two broad categories. Those of Paul Beaudet, Louis Jadot, Joseph Drouhin, Louis Tête, and Château de Lacarelle are relatively fruity, charming, and light-bodied examples of 1983. Others, including Georges Duboeuf, Sylvain Fessy, Jean Bedin, Louis Latour, and Domaine Miolane, display the fuller-bodied, richly textured style more typical of this vintage.

Among the crus, most of which cost $6 to $7, the best combine a greater intensity of flavor with straightforward appeal. Good examples include the Chiroubles, Morgon, and Fleurie of Duboeuf; the Morgon of Fessy; the Brouilly, Domaine de la Folie of Bedin; and a Côte de Brouilly, Château de Thivin. Excellent 1983s that would benefit from another three or four months of bottle age are the Fleurie of Fessy, the Moulin-à-Vent of Duboeuf, and the Chénas and Morgon of Beaudet.

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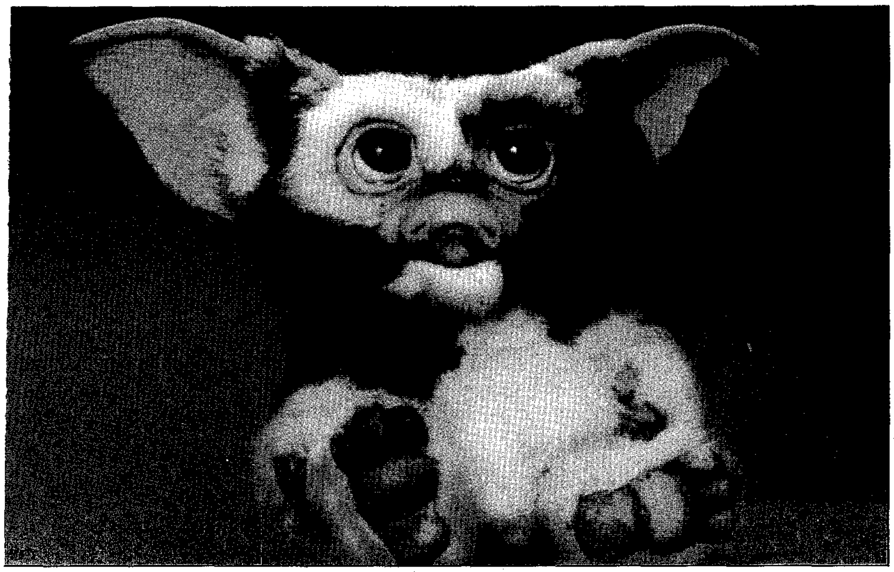
FEAR OF BORING

‘. . .The makers of *Gremlins* are so scared of losing us that they’ve drained everything out of it but thrills and jokes. . .”



Creature discomfort: *Chris Columbus, Joe Dante, and Steven Spielberg’s gremlin.*

IN **Gremlins**, A GENEROUS AND thoughtful daddy buys an unusual Christmas present for his son—a furry little creature with big round eyes that he’s discovered in a Chinatown junk shop. The creature, which the solemn Chinese owner of the shop calls a mogwai (the son names him Gizmo), makes gentle twittering noises and imitates human speech. Happy to be a pet, Gizmo sings back to the boy’s computer synthesizer and sits in front of a car-racing movie on TV, spinning an imaginary wheel and making gear-shifting noises, just like a little kid. But the boy, Billy (Zach Galligan), and his family, who live in a quiet small town, do the three things to Gizmo expressly forbid- by the shop owner: They shine lights in his face; they spill water on him; they feed him after midnight (*never* feed a mogwai after midnight). Now they’re in for it.

Gizmo gives birth to five more creatures, which then mutate into steaming, gunky cocoons, and the cocoons hatch gremlins, which are small, too, but repulsively ugly, with thin lips pulled back from dragon’s teeth, pointy ears, scaly reptile’s skin, and pincer claws—like flying dragon-lobsters, with the charm of vampire bats. The gremlins multiply and go on a rampage, while little Gizmo, still cute and furry, flutters in dismay.

Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the gremlins string Billy’s dog up in the Christmas lights; they put an awful Johnny Mathis song on the record player (not nice); they attack the town Santa Claus, drive tractors through windows, terrorize elderly couples by singing Christmas carols in maddening, high-pitched voices. In World War II, “gremlins” were imaginary creatures who got blamed for anything that went wrong on a fighter or a B-17. In *Gremlins*, the critters gum up an entire town that is trying to celebrate a peaceful Christmas. But they also kill people, and the town fights back. The gremlins are dashed, ground, flung to death; they are exploded in microwave ovens and incinerated by the hundreds in a movie theater. The film becomes a ghoulishly witty version of *War of the Worlds*.

Gremlins has already been hailed by *Film Comment*—which used to be a serious magazine—as “the summer’s best movie.” Written by Chris Columbus (*Reckless*), directed by Joe Dante (*The Howling*), produced and to some degree shaped by Steven Spielberg, the movie is sure to be praised for inventiveness and energy, and while granting it macabre wit, I want to emphasize the amount of ordinary violence and plain horror-film shabbiness in it—the inexorable dumb sadism, the grinding what-will-they-pull-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. Infuriatingly resourceful, the filmmakers are like gremlins themselves—they work us over, and I’m tired of being worked over by these people. In this season alone, we’ve had the crassly stupid adventure farce *Romancing the Stone*, directed by Spielberg’s protégé Robert Zemeckis; the master’s head-slamming *Indiana Jones and the Temple of Doom;* and now this creature bash, which flows with the same black blood as the Thuggee rites in *Indiana Jones*. Spielberg, Zemeckis, and Dante really know how to make a movie jump, but they’re so frightened of boring us that they’ve drained virtually everything out of movies but physical excitement and needling jokes.

The Spielberg influence is there in the pleasant family setting, the machines and toys brought startlingly to life, and Dante has absorbed Spielberg’s way of filling a frame to the bursting edge, the pop surrealism of everything happening—exploding—right on top of you. Like Spielberg, he uses the camera with great freedom, and his editing is comparably dynamic. Yet Dante has a nastier, wilder wit than Spielberg—a graduate of the Roger Corman school of horror, he likes to keep the tone of his movies teetering on the edge of a sick joke. And he’s even more careless and cynical about characterization. Billy, for instance, works as a teller in a bank yet lives in his parents’ attic surrounded by toys and pets. Depending on what plot function Billy needs to fill at any given moment, he is either about 22 or about 16. His dad (Hoyt Axton), an inventor whose inventions never work, steps out of the action early on and doesn’t get involved again until the gremlins have been licked. But from the sweet way they treat him, the inventor is obviously close to the filmmakers’ hearts, so why not use him centrally, why not turn all of his screwy inventions (and not just a murderous blender) against the gremlins? Because the movie has been calculated to appeal to kids, that’s why; Billy has to be the hero, and other story values go out the window.

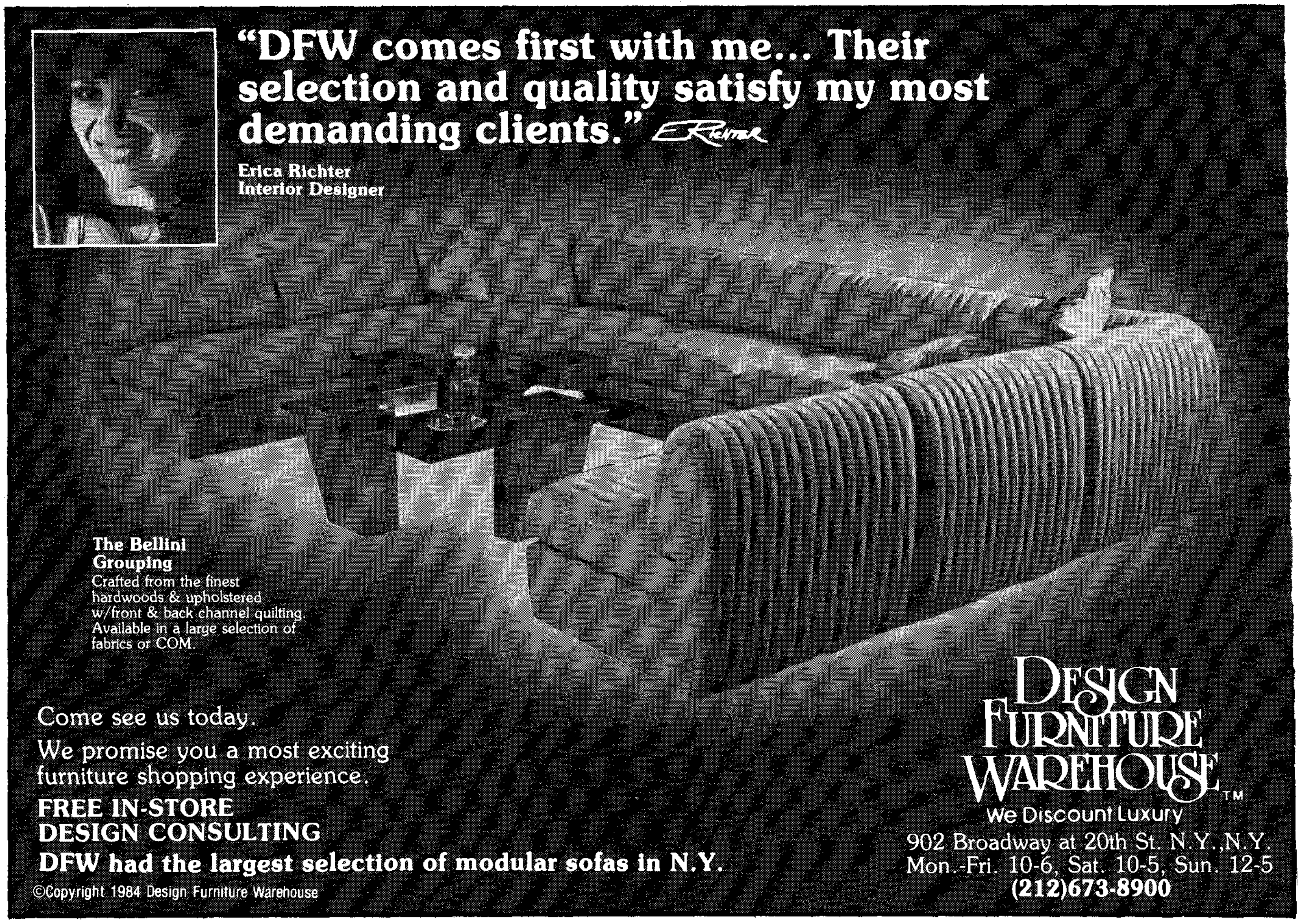
The filmmakers replace characterization with larky pop-culture references and associations. Pop is their world, their academy, their source of irony. The

> ". . .*Once Upon a Time in America* is odd and unconvincing, but it also has a funny, lewd quality of baroque craziness. . ."

intentional hokeyness of the opening narration lets us know the story is going to be reworked trash, yet there's nothing satirical going on, as there is in *Ghostbusters.* Ancient Keye Luke, Charlie Chan's number-one son 50 years ago, turns up in skullcap and wispy beard as the junk-shop owner, and he talks in solemn fortune-cookie aphorisms. The leading citizen of the town is a dog-hating termagant reminiscent of Margaret Hamilton in *The Wizard of Oz;* the town itself is similar to the one in Frank Capra's *It's a Wonderful Life,* and in case we don't get the point, Capra's film is seen playing on television; the gremlins hatch from the same kind of mucky cocoons as did the pods in the original *Invasion of the Body Snatchers* (1956), and *that* movie is on television, too. But so what? All of this pop academicism—the movie buff's classical learning—doesn't mean much of anything, and it makes *Gremlins* look even more trivial by comparison. The original *Body Snatchers* was a parable of fear and conformity in the McCarthy period: It was actually about something.

But *Gremlins* is only about the media. By the end, when the rampaging little buggers began imitating break dancers and Western outlaws, I started to feel that I was trapped in a pop-culture Maytag, spinning endlessly round and round. It's not a place I want to be. I don't care how talented Spielberg & Company are. I want an art form with at least a touch, a breath, of human experience. Turn off the thrill machine; let us out.

AS YOU MAY HAVE HEARD, SERGIO Leone's **Once Upon a Time in America** has suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company), so that what remains are semi-coherent fragments from the lives of two Jewish gangsters who pass through their formative years on the Lower East Side, operate speakeasies during Prohibition, set up a Jimmy Hoffa-like labor organizer as a union boss, and so on. Judging from what's left of this epic, I'm not sure the film works at any length: The screenplay, concocted by Leone and five other Italian writers, is often ludicrous; the Jewish atmosphere is so thin and perfunctory that the gangsters might as well hav been Sicilian Catholics; the central-plo mechanisms are murky and unconvincing. But don't let any of this deter yo from seeing this very odd movie. The ar of Sergio Leone (who made th spaghetti Westerns *A Fistful of Dollars, The Good, the Bad, and the Ugly,* etc. depends on the primacy of the spectacular gesture—the gesture so improbable, so improbably *sustained,* tha it takes on a kind of baroque craziness In his new movie, there are many such moments—Chicago mobsters betrayed and shot in the face while they sit complacently in a car lording it over thei New York cousins; a gangster suddenly grabbing an excitable, masochistic office worker in the middle of a robbery and making love to her from the rear. Leone has emphasized the white-hot connection between violence and sexual feeling more explicitly than earlier directors of gangster movies have; some of this movie pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by Robert De Niro, James Woods, Tuesday Weld, Joe Pesci, and Burt Young. ▬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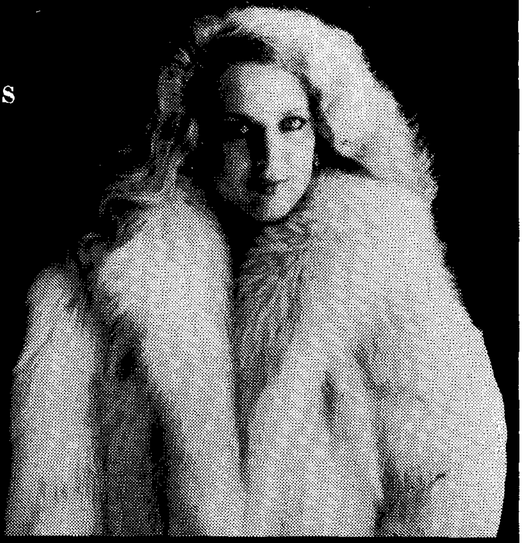

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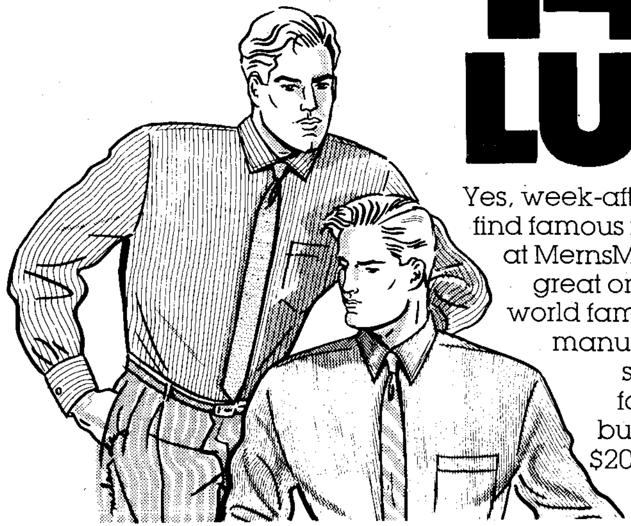

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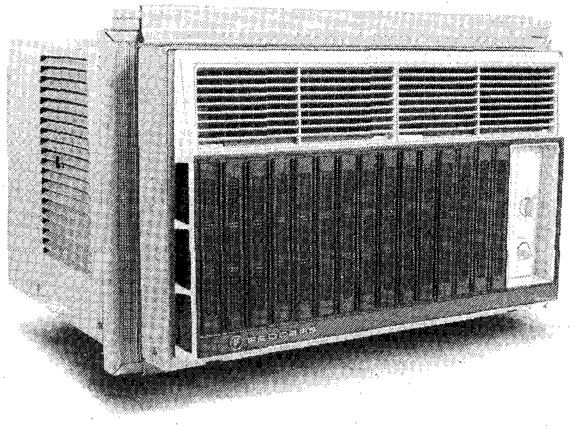

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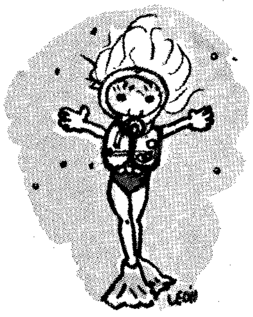

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Boutique

TUCKED AWAY IN THE LOBBY OF THE Omni Park Central Hotel (formerly the New York Sheraton) is a little boutique crammed with pretty things for women, sizes 4–16. Now it's closing, and everything in the store is 20–70 percent off retail, including: a group of Nipon dresses, were $230–$290, now $138–$174; hand-knitted hand-sequined black evening sweater, was $1,200, now $600; machine-knitted hand-sequined cardigan, was $450, now $250; Italian silk-jersey dresses, were $330, now $198; cotton crocheted sweaters from China, were $42 (short-sleeved pullover), $48 (long-sleeved pullover), and $54 (long-sleeved cardigan), now $21, $24, and $27, respectively; Italian mohair-tweed turtlenecked sweaters, were $120, now $72; and many more dresses and separates. Accessories include: pretty silk scarves (most from Italy), were $48, now $28.80; small leather goods by Mark Cross, were $40–$115, now $24–$69; costume jewelry, now 30–50 percent off retail. Sale rack of one-of-a-kind garments (some from fall and winter collections), now 50–70 percent off retail. Checks accepted with driver's license only; no credit cards; all sales final. *Nanu Moda Boutique, Omni Park Central Hotel lobby, 870 Seventh Ave., West 55th St. entrance (757-9792); Mon.–Sat. 8:30 a.m.–6 p.m. and Sun. noon–5 p.m.; through 6/28.*

To Horse!

THE INDEPENDENT RIDING CLUB, WHICH caters to horseless adults, is offering non-members a discount on special activities during June and July. The beginner's four-week weekend course (two hours per lesson), starting July 7 and 8, was $90, now $63; three-hour barbecue rides June 15 and 29 and July 13 and 27, were $25 each, now $20; three-hour swim rides (at Jamaica Bay or in upstate New York), with a picnic (you bring the food) and champagne, June 16 and 30 and July 14 and 28, were $43 each, now $25; breakfast rides or cocktail rides (two hours each) in Prospect Park, every Sunday, were $20 each, now $15; hour-

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and-a-half cross-country rides at Jamaica Bay, every Saturday and Sunday, were $30 each, now $25; other activities, now 25 percent off. If you've had any previous riding experience, you may schedule a free test ride to determine your level of skill. Baby-sitting is available. Call for information and appointments. Checks accepted; no credit cards. *The Independent Riding Club, 104-20 Queens Blvd., Forest Hills, N.Y. (275-7433 9 a.m.–5 p.m.; 275-5768 5–10 p.m.), through 7/31.*

For Women

ARTHURS DRESS SHOP IS CLOSING ITS doors. Imported fashions for women (sizes 4–12), now 60–75 percent off retail, include: one- and two-piece silk print dresses by Balenciaga and Nina Ricci, were $698–$875, now $198; cotton-canvas zipper-front dress with chrome-grommet shoulder trim, was $435, now $199; leather-trimmed cotton safari dresses by Claude Montana for Laura Alba, were $425, now $139; silk-and-acetate-blend scarf-necked blouses, were $270, now $89; Swiss voile blouses with matching fibranne linen-look skirts, were $325 for the set, now $125; silk blouses and dyed-to-match wool-gabardine skirts or pants, with matching belt, were $698 for the set, now $275; Fouks de France wrap-style raincoat, was $490, now $129; Nina Ricci black-mat-jersey evening blouses, were $455, now $120; handmade sweaters from Paris, were $275–$349, now $140; python-skin contour belts from Lasso Paris, were $125, now $32; and much more. A.E., M.C., V., checks accepted; all sales final. *Arthurs Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.–Sat. 10 a.m.–5:30 p.m.; closed every Sat. in July and 7/4; while stock lasts.*

Men's Wear

THIS SMALL EAST SIDE STORE, WHICH regularly discounts men's designer merchandise, is offering 25–50 percent savings on a selection of desirable items (in time for Father's Day). Holbrook combed-cotton dress shirts, now $14.99; Holbrook short-sleeved cotton-knit shirts, now $12.99; short-sleeved cotton-knit shirts by John Weitz, now $10.99; Fox Run nylon windbreakers, now $19.99; Tony Lambert cotton sweaters, now $21.99; Charlie cotton vests, now $9.99; silk neckwear by Geoffrey Beene and others, now $8.99. By Oleg Cassini: snakeskin belts, now $14; key chains and money clips, now $4.99 each; a group of socks, now $2 a pair. A.E., M.C., V., checks accepted; refunds possible. *Mark Down Better Menswear for Less, 339 Park Ave. South, at 25th St. (982-7731); Mon.–Fri. 8 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 6/30.* ■

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A Complete Entertainment Guide For the Week Beginning June 13.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Guest." #2—"El Norte."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Tibet: A Buddhist Trilogy."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "Beat Street"; "Death Wish II."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Escape From Segovia." **AGEE ROOM—**"Seeing Red."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 14: "The Girl Can't Help It"; "The Best of Warner Brothers Cartoons." June 15-16: "Yojimbo"; "Sanjuro." June 17-18: "Hara Kiri"; "Rebellion."

9. **ART—8th St. E. of University Pl.** 473-7014. "Romancing the Stone."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 11: "The Stranger (1967)"; "The Damned." June 12: "Crime and Punishment (1935)"; "The Criminal Code." June 13: "In a Lonely Place"; "Knock On Any Door." June 14: "Dial M for Murder"; "I Confess." June 15-16: "Charlie Chan at Treasure Island"; "Charlie Chan at the Opera." June 17: "The Petrified Forest"; *"The Man Who Came to Dinner."*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 14: "Terms of Endearment"; "An Officer and a Gentleman."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru June 12: "The King and I"; "Anastasia." June 13-14: "The Devil in Miss Jones Part II"; "Insatiable." June 15-16: "Caligula." June 17-19: "The Leopard."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Beat Street." #2—"Moscow on the Hudson."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rope." #2—Thru June 14: "The Man Who Knew Too Much (1956)." Beg. June 15: "Les Compères." #3—"Splash." #4—Thru June 14: "Le Bal." Beg. June 15 (tent.): "Racing With the Moon."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Streets of Fire."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *"Once Upon a Time in America."*

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—"Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Natural." #2—"Streets of Fire."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Romancing the Stone." #2—"Once Upon a Time in America." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Alphabet City." #5—"Sixteen Candles." #6—"Scarface."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Splash."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Police Academy."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1 & #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Breakin'." **EMBASSY 3—**"Moscow on the Hudson." **EMBASSY 4—**Thru June 14: "Ragtime." Beg. June 15: "The Dead Zone."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru June 11: "Fellini *Satyricon*"; *"Fellini's Roma."* June 12-13: "Jabberwocky"; "Monty Python and the Holy Grail." June 14-16: "Tender Mercies"; "Local Hero." June 17-18: "Way Out West"; "The Flying Deuces"; "Bohemian Girl." #2—June 11-12: "The Idolmaker"; "American Hot Wax"; "Sparkle." June 13-14: "Heart Like a Wheel"; "An Unmarried Woman." June 15-16: "Tommy"; "Pink Floyd the Wall." June 17: "Around the World in 80 Days."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1 & #2— "Beat Street."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Donald Duck Film Festival."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Reopens June 22.

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Splash."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Moscow on the Hudson."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Edith and Marcel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru June 12: "Heat of Desire." Beg. June 13: "Gabriela."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru June 14: "Les Compères." Opening June 15: "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rope."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1 & #2—"Gremlins."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Diva." **CORONET—** "Ragtime."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru June 14: "The Mission." Beg. June 15: "Les Compères."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru June 12: "Gabriela." Opening June 13: "Under the Volcano." **CINEMA II—**753-0774. "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Streets of Fire." #2—832-2720. "Beat Street."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Once Upon a Time in America."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1 & 2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru June 14: "El Norte." Beg. June 15: "Les Compères."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Moscow on the Hudson."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru June 14: "Greystoke: The Legend of Tarzan, Lord of the Apes."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Romancing the Stone."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Streets of Fire."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1 & #2—"Gremlins."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. "Beat Street"; "Strange Invaders."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. June 12-14: "The Bounty."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Erendira." #2—"Sugar Cane Alley." #3—"Irezumi."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Rope."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru June 11: "Thousands Cheer"; "Summer Stock." June 12-13: "Executive Suite"; "The Bad and the Beautiful." June 14-16: "Pat and Mike"; "The Shop Around the Corner." June 17-18: "A Tale of Two Cities (1935)"; "David Copperfield."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"El Norte." #2—"Tomorrow."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1 & #4—"Ghostbusters." #2—"Beat Street." #3—"The Natural."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Streets of Fire." #2—"Gremlins."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 11: "Presenting Ms. Betty Boop"; "A Fleischer Sampler." June 12: "The Blue Angel (1930)"; "Prix de Beauté." June 13: "Diary of a Country Priest"; "Au Hasard Balthazar." June 14: "Madame Bovary (1934)"; "La Chienne." June 15: "That Obscure Object of Desire"; "The Phantom of Liberty." June 16: "The Magic Flute"; "Smiles of a Summer Night." June 17: "A Streetcar Named Desire"; "Pretty Baby."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. June 11: "La Balance"; "The French Connection." June 12: "Rebel Without a Cause"; "The Lusty Men." June 13-14: "A Woman Without Love"; "El." June 15-18: "Aguirre, the Wrath of God."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru June 14: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 15: "Racing With the Moon"; "Baby, It's You." #2—"Beat Street." #3—"Moscow on the Hudson." #4—Thru June 14: "Breakin'." Beg. June 15: "Police Academy"; "Risky Business."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Beat Street." #2—"Streets of Fire."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru June 14: "Firestarter"; "Slayground." Beg. June 15: "Police Academy"; "Mike's Murder."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. June 15, 8 p.m.: "Anna and the King of Siam" (1946) by John Cromwell, with Rex Harrison & Irene Dunne.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. June 13, 8 p.m.: "The Sin of Harold Diddlebock" (1947) by Preston Sturges, with Harold Lloyd.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. June 15, 8 p.m.: "Coalfields" (1984) by Bill Brand. June 16, 8 p.m.: "The Honeymoon Killers" (1970) by Leonard Kastle; 11 p.m.: "High School Confidential" (1958) by Jack Arnold, produced by Zugsmith, with Russ Tamblyn. June 17, 8 p.m.: Personality Portraits: Films by Jonas Mekas, Sandy Daley, Bob Fleischner, Ken Jacobs & Jack Smith.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. June 13, at 12:30, 3, 6 & 8:30 p.m.: "La Passante du Sans Souci" (1982) by Jacques Rouffio, with Romy Schneider.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 15, 7:30 p.m.: "Home Village" (1983) by Seijiro Koyama. June 16, 2 p.m.: "Happy Birthday Mama" (1980) by Kazunari Takeda. June 17, 2 p.m.: "Father and Son" by Nobuhiko Hosaka.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. June 16, 8 p.m.: Films by Franco Marinai. June 17, 8 p.m. Members Group Program.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metromedia and the Du Mont Legacy.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: June 11, 2:30 p.m.: "When the Clouds Roll By" (1919) by Victor Fleming, with Douglas Fairbanks; 6 p.m.: "The Plow That Broke the Plains" (1936) & "The River" (1937) by Pare Lorentz. June 12, 2:30 p.m.: "Rashomon" (1950) by Akira Kurosawa; 6 p.m.: "Duel in the Sun" (1947) by King Vidor, with Jennifer Jones. June 14, 2:30 & 6 p.m.: "Tendresse Ordinaire" (1973) by Jacques Leduc. June 15, 2:30 p.m.: "The Wind" (1928) by Victor Seastrom, with Lillian Gish; 6 p.m.: "Way Down East" (1920) by D.W. Griffith, with Gish. June 16, 2:30 p.m.: (See June 11, 2:30 p.m.); 5 p.m.: (See June 12, 6 p.m.). June 17, 2:30 p.m.: "The Thief of Bagdad" (1924) By Raoul Walsh, with Douglas Fairbanks; 5 p.m.: Shorts from Biograph, 1909-1910, by D.W. Griffith.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. June 11, 7:30 & 9:30 p.m.: "Dont Look Back" (1967) by D.A. Pennebaker, with Bob Dylan. June 12-13, 7:45 & 9:15 p.m.: "Experience Preferred . . . but Not Essential" (1983) by Peter Duffell. June 14, 7:45 & 10:15 p.m.: "Cabaret" (1972) by Bob Fosse, with Liza Minnelli. June 15 at 7:45 & 9:45 p.m., June 16 at 7:30 & 9:30 p.m., June 17 at 7 & 8:45 p.m.: "L'Argent" (1983) by Robert Bresson.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. June 17, 2 p.m.: "The Battle of China" (1944) by Frank Capra & Anatole Litvak.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. June 16, 1:30 p.m.: "MacArthur" (1977) by Joseph Sargent, with Gregory Peck.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 12, 12 noon: "Rendezvous" (1977) by Claude Lelouch, & "Breathless" (1959) by Jean-Luc Godard; 2:30 p.m.: "Unknown Chaplin" (1983) by Kevin Brownlow & David Gill. June 14, 12 noon: "Bullfight" (1955) by Shirley Clarke, & "Raging Bull" (1980) by Martin Scorsese, with Robert De Niro.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Jean Cocteau retrospective. June 12-14, 5:50 & 9 p.m.: "Les Parents Terribles" (1948), & "La Princesse de Clèves" (1961) by Jean Delannoy, written by Cocteau. June 15-17, 4 & 8 p.m.: "The Eagle With Two Heads" (1947), & "Thomas the Impostor" (1965) by Georges Franju, written by Cocteau. Fri.-Sun., 2 p.m. (free): "Doctora" (1983) by Linda Post & Eugene Rosow.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Films on American Indians. June 16, 2 p.m.: "Those Who Sing Together" (1977), & "Discovering American Indian Music" (1971).

SEPHARDIC FILM FESTIVAL—Z.O.A. House, 4 E. 34th St. 730-1210; 481-1495. Adm. $3; members $2. June 12, 7 p.m.: "B'nai Yisrael—The Jews of India."

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. June 15-17, 6 & 9:40 p.m.: "Les Enfants Terribles" (1950) by Jean-Pierre Melville, & (at 8 p.m.) "The Night of the Hunter" (1955) by Charles Laughton.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. June 13-July 1: New American Video Art: A Historical Survey, 1967-1980. Six programs, scheduled Tue.-Sun. at 12 noon, 1:30, 3 & 4:30 p.m., & Tue. only at 6 p.m.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Splash." #2—"Streets of Fire." #3—"Once Upon a Time in America."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Police Academy."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Beat Street." #2—"Streets of Fire."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Natural." #2—"Ghostbusters."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. "Beat Street"; "The Wiz."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Once Upon a Time in America." #2—"Beat Street." #3—"Gremlins." #4—"Ghostbusters."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Beat Street"; "Death Wish II."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #4—"Breakin'."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Star Trek III: The Search for Spock."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Star Trek III: The Search for Spock." #2—"Breakin'." #3—"Ghostbusters."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Beat Street." #2—"Ghostbusters." #3—"Romancing the Stone." #4—Thru June 14: "Once Upon a Time in America." Beg. June 15: "Ninja Mission."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1, #2 & #3—"Gremlins."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Star Trek III: The Search for Spock." #2—"Beat Street." #3 & #8—"Indiana Jones and the Temple of Doom." #4—"Streets of Fire." #5 & #10—"Gremlins." #6—"Once Upon a Time in America." #7—"Breakin'." #9—"Ghostbusters."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Streets of Fire." #2 & 3—"Gremlins." #4—"Once Upon a Time in America." #5—Thru June 14: "Breakin'." Beg. June 15: "One Night Stand."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Beat Street." #2—"The Natural."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Beat Street." #2—"Once Upon a Time in America."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Star Trek III: The Search for Spock." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1 & #2—"Gremlins." #3—"The Natural." #4—"Sixteen Candles."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1 & #2—"Gremlins." #3—"Beat Street." #4—Thru June 14: "The Natural." Beg. June 15: Russian Film Festival. #5—Thru June 14: "Streets of Fire." Beg. June 15: "One Night Stand."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Once Upon a Time in America." #2—"The Natural."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru June 14: "Romancing the Stone." #2—Thru June 14: "Star Trek III: The Search for Spock." #3—Thru June 14: "Once Upon a Time in America."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru June 14: "Moscow on the Hudson." Beg. June 15: "Sixteen Candles." #2—Thru June 14: "The Man Who Knew Too Much (1956)."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—"Breakin'." #2—"Gremlins."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Beat Street." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #4—"Ghostbusters."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Star Trek III: The Search for Spock."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters." #4—"Beat Street."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Beat Street." #2—"The Natural." #3 & #4—"Gremlins."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 14: "Hot Dog. . .The Movie"; "Breakin'." Thru June 15: "Police Academy"; "National Lampoon's Vacation."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1 & #5—"Indiana Jones and the Temple of Doom." #2—"Once Upon a Time in America." #3—"Romancing the Stone." #4—"Ghostbusters."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru June 14: "Breakin'."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 14: "Splash." #2—"Ghostbusters."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—"Beat Street"; "First Blood." #2—Thru June 14: "Sixteen Candles"; "Fast Times at Ridgemont High." Beg. June 15: "Police Academy"; "Risky Business."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru June 14: "Splash." Beg. June 15: "Police Academy." #2—"Once Upon a Time in America."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

304. **NEW DORP—LANE—** 351-2110. "Star Trek III: The Search for Spock."

305. **NEW DORP—RAE—** 979-0444. #1—"The Natural." #2—"Gremlins."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Beat Street." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Beat Street." #2—"Gremlins."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Streets of Fire."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Beat Street." #2—"Streets of Fire." #3—"Ghostbusters." #4—"Gremlins."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"Beat Street." #2—"Once Upon a Time in America." #3—"Sixteen Candles." #4—"The Natural."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru June 14: "Make Them Die Slowly"; "Force to Fight." Beg. June 15: "Gorky Park"; "Lone Wolf McQuade."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Once Upon a Time in America." #2 & #3—"Star Trek III: The Search for Spock." #4—"Romancing the Stone." #5—"Beat Street." #6—"Sixteen Candles." #7—"Streets of Fire."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters." #3—"Beat Street."

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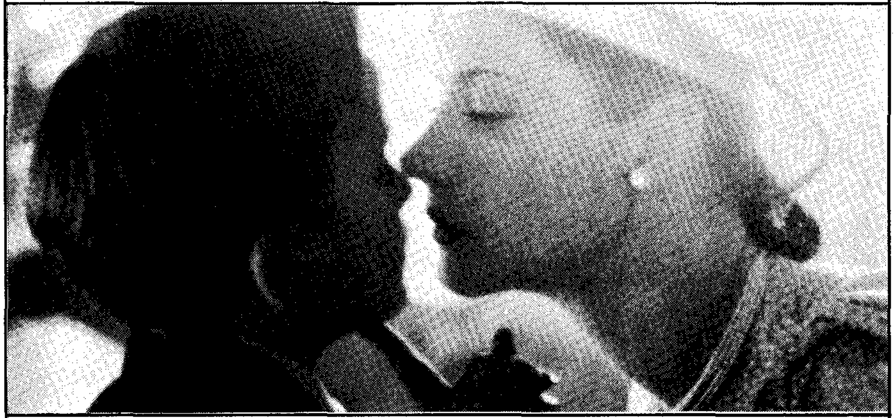

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411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Indiana Jones and the Temple of Doom." #2—"Beat Street." #3—"Once Upon a Time in America."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters." #2—"The Natural." #3—"Gremlins."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Breakin'." #2—"Splash." #3—"Star Trek III: The Search for Spock." #4—"Romancing the Stone."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy"; "Racing With the Moon." #2—Thru June 14: "Greystoke: The Legend of Tarzan, Lord of the Apes."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Once Upon a Time in America." #2—"The Natural."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Ghostbusters."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Streets of Fire." #2—"Splash." #3 & #4—"Gremlins."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Once Upon a Time in America." #2—"Beat Street." #3—"Streets of Fire." #4—"Entre Nous." #5—"Star Trek III: The Search for Spock."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Natural."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Natural."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3—"Beat Street."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—"Splash." #2—"Once Upon a Time in America."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru June 14: "Streets of Fire." #2—"The Natural." #3—"Gremlins."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru June 14: "Where the Boys Are '84"; "The Executioner Part II." Beg. June 15: "Police Academy."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. "Moscow on the Hudson"; "Educating Rita."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Beat Street."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1 & #2—"Gremlins."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 14: "Firestarter"; "Private School."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Beat Street." #2—"Moscow on the Hudson." #3—"Firestarter."

445. RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Splash." #2—Thru June 14: "Firestarter"; "Revenge of the Ninja." Beg. June 15: "Police Academy."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Beat Street." #2—"Ghostbusters."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru June 14: "Hot Dog. . .The Movie"; "Breakin'." Beg. June 15: "Police Academy"; "National Lampoon's Vacation."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Beat Street." #2—"Splash."

501. BALDWIN—RKO— 223-9230. "The Natural."

502. BELLEROSE—RKO— 775-1351. Thru June 12: "Where the Boys Are '84." Beg. June 13: "Swing Shift."

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy." #2—Thru June 14: "Sixteen Candles." Beg. June 15: "Racing With the Moon."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1 & #2—"Gremlins." #3—"Streets of Fire." #4—"Once Upon a Time in America."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. "Once Upon a Time in America."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Streets of Fire." #2—"Breakin'."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Gremlins." #2 & #3—"Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Ghostbusters."

523. GREAT NECK—SQUIRE— 466-2020. #1 & #2—"Gremlins." #3—"The Natural."

524. HEWLETT—RKO— 791-6768. Thru June 12: "Where the Boys Are '84." Beg. June 13: "Swing Shift."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Once Upon a Time in America."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Streets of Fire." **SOUTH**—Thru June 14: "Sixteen Candles."

529. LAWRENCE—RKO— 371-0203. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru June 14: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 15: "Police Academy." #2—Thru June 14: "Terms of Endearment." Beg. June 15 (tent.): "Firestarter."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Star Trek III: The Search for Spock." #2 & #4—"Indiana Jones and the Temple of Doom." #3—"The Natural." #5—"Ghostbusters." #6—"Beat Street."

532. LONG BEACH—LIDO— 432-0056. Thru June 14: "Firestarter"; "D.C. Cab." Beg. June 15: "Police Academy"; "An American Werewolf in London."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"The Natural." #2—"Beat Street." #3—"Streets of Fire." #4—"Splash."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru June 14: "Entre Nous."

535. MALVERNE—TWIN— 599-6966. #1—Thru June 14: "Terms of Endearment." Beg. June 15: "Moscow on the Hudson." #2—Thru June 14: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 15: "Police Academy."

536. MANHASSET—MANHASSET— 627-7887. #1—"Romancing the Stone." #2—"Sixteen Candles." #3—"Splash."

537. MANHASSET—RKO CINEMA— 627-1300. "Star Trek III: The Search for Spock."

540. MASSAPEQUA—PEQUA— 799-6464. "Ghostbusters."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Natural." #2—"Breakin'." #3—"Splash." #4—"Once Upon a Time in America." #5 & #6—"Gremlins." #7—"Sixteen Candles." #8 & #9—"Star Trek III: The Search for Spock."

542. MERRICK—GABLES— 546-0734. Thru June 14 (tent.): "Moscow on the Hudson."

543. MERRICK—HOLIDAY PARK— 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. #1—"Beat Street." #2—Thru June 15: "Police Academy."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"Moscow on the Hudson." #2—Thru June 14: "Terms of Endearment." Beg. June 15: "Police Academy."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Ghostbusters." #2—"Beat Street."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Star Trek III: The Search for Spock."

552. PLAINVIEW—RKO TWIN— 931-1333. #1 & #2—"Indiana Jones and the Temple of Doom."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Once Upon a Time in America." #2—"Beat Street." #3—Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Star Trek III: The Search for Spock."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Gremlins." #2—"Once Upon a Time in America."

559. ROSLYN—ROSLYN— 621-8488. #1—"Ghostbusters." #2—"Moscow on the Hudson."

561. SYOSSET—SYOSSET— 921-5810. #1 & #2—"Gremlins." #3—"The Natural."

562. SYOSSET—UA CINEMA 150— 364-0700. "Romancing the Stone."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—Thru June 14: "Splash." #2—"Romancing the Stone." #3—"The Natural."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Once Upon a Time in America." #2 & #4—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #5 & #10—"Gremlins." #6—"Streets of Fire." #7—"Ghostbusters." #8—"Police Academy." #9—"Breakin'." #11—"Beat Street."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Beat Street." #2—"Moscow on the Hudson."

571. WANTAGH—RKO— 781-6969. "Streets of Fire."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru June 14: "Against All Odds." #2—Thru June 14: "Moscow on the Hudson."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Streets of Fire."

602. BABYLON—RKO— 669-0700. #1—"Romancing the Stone." #2—"Ghostbusters."

603. BABYLON—SOUTH BAY— 587-7676. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Once Upon a Time in America."

604. BAY SHORE—CINEMA— 665-1722. "Splash."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Gremlins." #2—"Star Trek III: The Search for Spock."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Ghostbusters"; "Trading Places." #2—"Beat Street"; "Easy Money."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Firestarter."

612. CENTER MORICHES—CENTER— 878-2100. Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy."

613. CENTEREACH—CENTEREACH— 588-0088. Thru June 14: "Moscow on the Hudson."

614. COMMACK—DRIVE-IN— 499-2900. "Gremlins"; "Twilight Zone—The Movie."

616. COMMACK—MULTIPLEX— 462-6953. #1 & #6—"Gremlins." #2—"Beat Street." #3—"Streets of Fire." #4—"The Natural." #5 & #10—"Indiana Jones and the Temple of Doom." #7—"Sixteen Candles." #8—"Once Upon a Time in America." #9—"Star Trek III: The Search for Spock."

617. COMMACK—RKO— 499-4545. #1—"Ghostbusters." #2—"Moscow on the Hudson."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. "Star Trek III: The Search for Spock"; "Staying Alive."

620. CORAM—DRIVE-IN— 732-6200. "Gremlins"; "Twilight Zone—The Movie."

621. CORAM—PINE— 698-6442. #1—"The Natural." #2—"Beat Street."

622. DEER PARK–DEER PARK– 667-2440. "Ghostbusters."

625. EAST HAMPTON–CINEMAS– 324-0448. #1—"Gremlins." #2—"Ghostbusters." #3—"Star Trek III: The Search for Spock." #4—"The Natural." #5—"Romancing the Stone."

626. EAST NORTHPORT–LARKFIELD– 261-0043. "Moscow on the Hudson."

627. EAST SETAUKET–RKO FOX– 473-2400. "The Natural."

628. ELWOOD–ELWOOD– 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

629. FARMINGVILLE–COLLEGE PLAZA– 698-2200. #1—"Beat Street." #2—"Once Upon a Time in America."

630. GREENPORT–GREENPORT– 477-0500. Thru June 14: "Police Academy." Beg. June 15 (tent.): "Romancing the Stone."

632. HUNTINGTON–RKO SHORE– 421-5200. #1—"The Natural." #2—"Streets of Fire." #3—"Beat Street." #4—"Once Upon a Time in America."

633. HUNTINGTON–RKO WHITMAN– 423-1300. "Gremlins."

634. HUNTINGTON–RKO YORK– 421-3911. "Star Trek III: The Search for Spock."

635. ISLIP–ISLIP– 581-5200. #1—"Ghostbusters." #2—"The Natural." #3—"Once Upon a Time in America."

637. LAKE GROVE–RKO SMITH HAVEN MALL– 724-9550. "Streets of Fire."

638. LAKE RONKONKOMA–LAKESIDE– 981-7100. Thru June 14: "Moscow on the Hudson."

639. LINDENHURST–LINDENHURST– 888-5400. "Firestarter."

640. MATTITUCK–MATTITUCK– 298-4405. #1—"Ghostbusters." #2—Thru June 14: "The Natural." #3—"Star Trek III: The Search for Spock."

641. MONTAUK–THE MOVIES– 668-2393. June 15-19: "Police Academy."

642. NESCONSET–SMITHTOWN ALL-WEATHER INDOOR– 265-8118. "Gremlins." **OUTDOOR**—"Beat Street"; "Easy Money."

643. NORTH BABYLON–NORTH BABYLON– 667-2495. #1—"The Natural." #2—"Beat Street."

644. NORTHPORT–NORTHPORT– 261-8600. "Firestarter."

645. OAKDALE–OAKDALE– 589-8118. Thru June 14 (tent.): "Moscow on the Hudson."

646. OCEAN BEACH–COMMUNITY– 583-5184. June 15-16: "Scarface"; "D.C. Cab."

648. PATCHOGUE–PATCHOGUE– 475-0601. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"The Natural."

649. PATCHOGUE–RKO PLAZA– 475-5225. #1—"Ghostbusters." #2—"Streets of Fire."

650. PATCHOGUE–SUNRISE ALL-WEATHER INDOOR– 363-7200. "Star Trek III: The Search for Spock." **OUTDOOR**—"Once Upon a Time in America."

651. PATCHOGUE–SUNWAVE– 475-7766. #1—"Romancing the Stone." #2—"Gremlins."

653. PORT JEFFERSON–MINI EAST– 928-6555. "Gremlins." **WEST**—"Sixteen Candles."

654. PORT JEFFERSON STATION–RKO BROOKHAVEN– 473-1200. Thru June 12: "Where the Boys Are '84." Beg. June 13: "Swing Shift."

655. RIVERHEAD–SUFFOLK– 727-3133. Thru June 14: "Breakin'."

656. ROCKY POINT–DRIVE-IN– 744-8900. "Indiana Jones and the Temple of Doom."

657. SAG HARBOR–SAG HARBOR– 725-0010. Thru June 14: "L'Argent." Beg. June 15: "That Sinking Feeling"; "Lonely Hearts."

658. SAYVILLE–SAYVILLE– 589-0232. #1—"Beat Street." #2—"Splash." #3—Thru June 14: "Once Upon a Time in America."

659. SHIRLEY–DRIVE-IN– 281-5444. "Star Trek III: The Search for Spock"; "Staying Alive."

660. SHIRLEY–TWIN– 281-4466. #1—Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy." #2—Thru June 14: "Sixteen Candles." Beg. June 15: "Racing With the Moon."

662. SMITHTOWN–SMITHTOWN– 265-1551. "Romancing the Stone."

663. SOUTHAMPTON–SOUTHAMPTON– 283-1300. #1—Thru June 14: "Beat Street." Beg. June 15: "Romancing the Stone." #2 & #3—"Indiana Jones and the Temple of Doom."

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MOVIES

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Star Trek III: The Search for Spock." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

666. **WEST ISLIP—TWIN—** 669-2626. Program unavailable.

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Program unavailable.

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Once Upon a Time in America."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Gremlins." #2—"Star Trek III: The Search for Spock."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Natural." #3—"Once Upon a Time in America."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Natural." #2—Thru June 14: "Moscow on the Hudson."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru June 12: "Confidentially Yours." June 13-15: "Backstage at the Kirov." June 16-19: "That Sinking Feeling."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Once Upon a Time in America." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #4—"Ghostbusters."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Natural."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Once Upon a Time in America." #2—"Splash." #3 & #4—"Gremlins."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Natural." #2—"Ghostbusters."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—"Once Upon a Time in America." #3—"Indiana Jones and the Temple of Doom." #4—"Streets of Fire." #5—"Beat Street."

715. **NEW ROCHELLE—TOWN—** 632-4000. "The Natural."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Streets of Fire." #2—"Ghostbusters." #3—"The Natural." #4—"Breakin'."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Indiana Jones and the Temple of Doom." #2 & #4—"Gremlins." #3—"Star Trek III: The Search for Spock."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "Moscow on the Hudson."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Star Trek III: The Search for Spock." #2—Thru June 14: "Moscow on the Hudson."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru June 14: "Diva." Beg. June 15: "Les Compères."

724. **SCARSDALE—PLAZA—** 725-0078. Thru June 14: "Terms of Endearment." Beg. June 15: "Police Academy."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1 & #2—"Gremlins."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Beat Street." #2—"Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru June 14: "Terms of Endearment." Beg. June 15: "Police Academy." #2—Thru June 14: "Sixteen Candles." Beg. June 15: "Moscow on the Hudson"; "Against All Odds."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3 & #4—"Gremlins."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Beat Street." #2—"Breakin'." #3—"Moscow on the Hudson."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Moscow on the Hudson." #2—"Beat Street."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. "Star Trek III: The Search for Spock."

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Beat Street."

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Ghostbusters." #2—"Streets of Fire." #3—"The Natural." #4—"Once Upon a Time in America." #5—"Beat Street."

746. **NEW CITY—TOWN—** 634-5100. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1 & #2—"Gremlins."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. "Gremlins"; "Twilight Zone—The Movie."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Star Trek III: The Search for Spock."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Entre Nous."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Beat Street."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"Beat Street." #2—"Indiana Jones and the Temple of Doom."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Streets of Fire." #2—"Romancing the Stone."

774. **DANBURY—CINE—** 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—"The Natural." #3—"Breakin'."

775. **DANBURY—CINEMA—** 748-2923. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

777. **DANBURY—PALACE—** 748-7496. #1—"Gremlins." #2—"Beat Street." #3—"Once Upon a Time in America."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Gremlins."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Romancing the Stone." #2—Program unavailable.

780. **FAIRFIELD—COUNTY—** 334-1411. "Beat Street."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Romancing the Stone." #2—"Streets of Fire."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Gremlins." #2—"The Natural." #3—"Once Upon a Time in America."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Indiana Jones and the Temple of Doom."

784. **NORWALK—CINEMA—** 838-4504. #1—"Streets of Fire." #2—"Romancing the Stone."

785. **NORWALK—NORWALK—** 866-3010. "Beat Street."

788. **SOUTH NORWALK—SONO—** 866-9202. June 11-12: "In Our Hands." June 13-15: "Fanny & Alexander." June 16-19: "Backstage at the Kirov"; "From Mao to Mozart: Isaac Stern in China."

789. **SPRINGDALE—STATE—** 325-0250. Thru June 14: "Sixteen Candles." Beg. June 15: "Romancing the Stone."

790. **STAMFORD—AVON—** 324-9205. #1—"Beat Street." #2—"Splash."

91. **STAMFORD—CINEMA—** 324-3100. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—"Breakin'."

92. **STAMFORD—PARK PLACE—** 323-1600. #1—"Entre Nous." #2—Thru June 14: "Carmen." Beg. June 15 (tent.): "A Woman in Flames."

93. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Indiana Jones and the Temple of Doom." #2—"Moscow on the Hudson."

94. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Gremlins." #2—"Ghostbusters." #3—"Star Trek III: The Search for Spock."

95. **WESTPORT—FINE ARTS—** 227-3324. #1—"Ghostbusters." #2—"Once Upon a Time in America." #3—227-9619. "The Natural." #4—226-6666. "Gremlins."

96. **WESTPORT—POST—** 227-0500. "Indiana Jones and the Temple of Doom."

98. **WILTON—CINEMA—** 762-5678. "Star Trek III: The Search for Spock."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Ghostbusters." #2—"Gremlins." #3—"Star Trek III: The Search for Spock."

801. **HARRISON—WARNER—** 482-8550. #1—"Once Upon a Time in America." #2—"Beat Street."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Once Upon a Time in America." #2—"Gremlins."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3—"Ghostbusters."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1 & #2—"Star Trek III: The Search for Spock." #3—"Ghostbusters." #4—"Streets of Fire."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1 & #4—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"The Natural." #5—"Beat Street." #6—"Once Upon a Time in America."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. *Thru June 14: "Firestarter"; "D.C. Cab." Beg. June* 15: "Police Academy."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Ghostbusters."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Beat Street."

817. **LIVINGSTON—COLONY—** 992-0800. "Once Upon a Time in America."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Ghostbusters."

819. **MILLBURN—RKO—** 376-0800. #1—"Splash." #2—Thru June 14: "Sixteen Candles."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1 & #2—"Star Trek III: The Search for Spock." #3—"Sixteen Candles."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Beat Street." #2—Thru June 14: "Firestarter." Beg. June 15: "Ninja Mission." #3—"Once Upon a Time in America."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—"Indiana Jones and the Temple of Doom"; "Flashdance." Red—"Gremlins"; "Sudden Impact." Green—"Star Trek III: The Search for Spock"; "Uncommon Valor."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Once Upon a Time in America." #2—"Star Trek III: The Search for Spock." #3—"Beat Street."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Natural." #2 & #3—"Ghostbusters."

828. **VERONA—VERONA—** 239-0880. "Romancing the Stone."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Indiana Jones and the Temple of Doom." #2 & #3—"Gremlins."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru June 14: "Moscow on the Hudson."

841. **CRANFORD—RKO—** 276-9120. #1 & #2—"Star Trek III: The Search for Spock."

842. **ELIZABETH—ELMORA—** 352-3483. Thru June 14: "Moscow on the Hudson." Beg. June 15: "Police Academy."

846. **LINDEN—TWIN—** 925-9787. #1—"Beat Street." #2—Thru June 14: "Sixteen Candles."

848. **ROSELLE PARK—PARK—** 245-0358. "Greystoke: The Legend of Tarzan, Lord of the Apes."

849. **SUMMIT—STRAND—** 273-3900. "Star Trek III: The Search for Spock."

851. **UNION—FIVE POINTS—** 964-3466. "Gremlins."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Natural."

854. **UNION—RKO—** 686-4373. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Romancing the Stone." #2—"The Natural." #3—Thru June 14: "Sixteen Candles." Beg. June 15 (tent.): "Splash."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Once Upon a Time in America." #2—"Beat Street."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. "Sixteen Candles."

861. **CLOSTER—CLOSTER—** 768-8800. "The Natural."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Beat Street." #4—"The Natural."

863. **EMERSON—TOWN—** 261-1000. "Ghostbusters."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru June 14: "Sixteen Candles." Beg. June 15 (tent.): "Breakin'." #2—"Once Upon a Time in America."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Star Trek III: The Search for Spock." #2—"Once Upon A Time in America."

867. **FORT LEE—LINWOOD—** 944-6900. #1 & #2—"Gremlins."

868. **FORT LEE—SHARON—** 224-0202. "Ghostbusters."

873. **OAKLAND—TWIN—** 337-4478. #1—"Gremlins." #2—"Ghostbusters."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Moscow on the Hudson." #2—Thru June 14: "Sixteen Candles." Beg. June 15: "Police Academy."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Once Upon a Time in America."

876. **PARAMUS—CINEMA 35—** 845-5070. "Streets of Fire."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1, #5 & #7—"Indiana Jones and the Temple of Doom." #2—"The Natural." #3—"Romancing the Stone." #4 & #6—"Ghostbusters." #9 & #10—"Star Trek III: The Search for Spock."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2 & #3—"Gremlins."

880. **RAMSEY—CINEMA—** 825-2090. "The Natural."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. "Beat Street."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1 & #3—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters." #4—"Star Trek III: The Search for Spock."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru June 14: "Moscow on the Hudson." #2—Thru June 14: "Breakin'."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru June 14: "Breakin'." #2—Thru June 14: "Firestarter." #3—Thru June 14: "Moscow on the Hudson."

887. **TENAFLY—BERGEN—** 567-0004. Thru June 14: "Fanny & Alexander." Beg. June 15: "The Man Who Knew Too Much (1956)."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru June 14: "Once Upon a Time in America."

889. **WESTWOOD—PASCACK—** 664-3200. "Gremlins."

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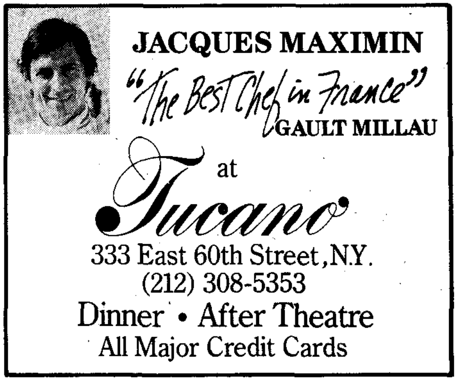

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown.* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **574, 731**

BEAT STREET—(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **4, 14, 41, 70, 84, 92, 97, 98, 103, 106, 109, 110, 115, 118, 202, 203, 210, 215, 220, 225, 238, 306, 307, 401, 403, 407, 410, 411, 422, 426, 438, 443, 448, 500, 531, 533, 545, 550, 554, 567, 570, 608, 616, 621, 629, 632, 642, 643, 658, 663, 714, 730, 733, 735, 742, 745, 755, 772, 777, 780, 785, 790, 801, 807, 814, 822, 825, 846, 858, 862, 882**

BEYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective portrait of the lives of three historical figures: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **47**

★ **BOUNTY, THE**—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian,* by Richard Hough. PG. **85**

BREAKIN'—(1hr. 30m., '84) Two talented, break-dancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **38, 97, 112, 114, 118, 201, 214, 228, 235, 413, 451, 518, 541, 567, 655, 717, 733, 774, 791, 864, 885, 886**

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

EDITH AND MARCEL—(2hrs. 20m., '83) In French, Eng. subtitles. The story of legendary chanteuse Edith Piaf's love affair with Marcel Cerdan, the world-champion middleweight boxer. With Evelyne Bouix, Marcel Cerdan Jr., Charles Aznavour, Jacques Villeret, Jean-Claude Brialy. Dir. Claude Lelouch. **51**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **2, 73, 90**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 422, 534, 754, 792**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel García Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

ESCAPE FROM SEGOVIA—(1hr. 38m., '84) In Basque and Spanish, Eng. subtitles. The true story of Basque political prisoners in Spain and their escape from the Segovian jail in 1976. Dir. Imanol Uribe. **5**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsj as the bishop. Cinematography by Sven Nykvist. PG **788, 887**

FIRESTARTER—(1hr. 56m., '84) A young girl wit psychic powers is sought by intelligence agents fo her potential as a weapon. Based on Stephen King' best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C Scott, Martin Sheen, Art Carney, Louise Fletcher Dir. Mark Lester. R. **99, 442, 443, 447, 530, 532 609, 639, 644, 809, 822, 886**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what els can you call her?), has the most beautiful, satiny light brown skin, the most amazingly supple waist, and th most perfect everything else you've ever seen. As a actress, she is . . . enthusiastic. In this second Brun Barreto adaptation of a Jorge Amado novel (*Don Flor and Her Two Husbands* was the first), Braga i a country girl who moves in, first as cook, then a mistress, then as wife, with an amiable Turkish-Italia émigré (Marcello Mastroianni) in a Brazilian po town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of sturdy old building after a bombing raid, appear i *Gabriela,* but the thematic development is highly disorganized, the narrative intermittent. Every time th movie unravels, Braga rips off her dress (or has i ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. **55, 62**

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty o room for scattershot parodies, riffs, skit humor, an what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Da Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist,* but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. **6, 24, 33, 72, 92, 105, 109, 114, 115, 118, 205, 215, 220, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 608, 617, 622, 625, 635, 640, 649, 664, 702, 708, 711, 713, 717, 745, 746, 775, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883**

GREMLINS—(1hr. 45m., '84) Reviewed in this issue. PG. **21, 37, 58, 83, 93, 109, 111, 117, 118, 201, 206, 210, 214, 220, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 573, 606, 614, 616, 620, 625, 633, 642, 651, 653, 700, 710, 714, 716, 719, 727, 732, 747, 750, 777, 778, 782, 794, 795, 800, 803, 807, 811, 823, 830, 851, 867, 873, 879, 889**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **6, 32, 76, 97, 416, 530, 535, 848**

GUEST, THE—(1hr. 54m., '77) In 1926, a fifty-three-year-old South African poet, naturalist and morphine addict, a guest in the home of a family of pious Boer farmers, decides to overcome his habit. Based on a play by Athol Fugard. Starring Fugard, Marius Weyers, Gordon Vorster, Wilma Stockenstrom. Dir. Ross Devenish. **2**

HEAT OF DESIRE—(1hr. 29m., '84) In French, Eng. subtitles. A Parisian university professor recklessly pursues a young woman even when his passion threatens all that is important and stable in his life. With Patrick Dewaere, Clio Goldsmith, Jeanne Moreau, Guy Marchand, Pierre Dux. Dir. Luc Beraud. R. **55**

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; You come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG **24, 31, 80, 104, 111, 112, 118, 205, 215, 220, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 573, 603, 616, 628, 648, 656, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 772, 774, 783, 793, 796, 804, 807, 811, 823, 830, 854, 862, 878, 883**

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. **86**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. **16, 56, 61, 73, 723**

★ **MISSION, THE**—(1hr. 47m., '84) In Farsi, Eng. subtitles. The talented Iranian émigré Parviz Sayyad has written and directed what might be called the first Ghandian thriller. It's about fanaticism tamed by kindness and humor. The fanatic in question, Daoud (Houshang Touzie), is an assassin working for Khomeini's secret police who is given the job of eliminating, in New York, an exiled colonel who once worked for SAVAK (the shah's police). He stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers get in the way. Like Martha Raye in *Monsieur Verdoux,* the colonel is exuberantly unkillable. Facing his would-be assailant, he invites him home and introduces him to his children and his good-looking sister-in-law (Mary Apick), surrounding him with affection and attention, and arguing him out of his most deeply held simplicities. *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. There's a chilling double-twist ending though that suggests that love may not be enough. An extraordinarily well-written and well-acted low-budget movie. **61**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 38, 50, 74, 97, 213, 414, 416, 436, 443, 511, 535, 542, 547, 548, 554, 559, 570, 574, 612, 613, 617, 626, 638, 645, 660, 705, 720, 721, 731, 733, 735, 793, 840, 842, 874, 885, 886**

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. **23, 30, 48, 92, 105, 202, 206, 210, 211, 225, 305, 403, 412, 418, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 702, 705, 709, 711, 715, 717, 745, 758, 774, 782, 795, 807, 827, 852, 857, 861, 862, 878, 880**

ONCE UPON A TIME IN AMERICA—(2hrs. 24m., '84) Reviewed in this issue. R. **22, 32, 71, 100, 109, 115, 118, 201, 203, 211, 212, 234, 300, 403, 407, 411, 418, 422, 427, 512, 517, 526, 541, 554, 558, 567, 603, 616, 629, 632, 635, 650, 658, 668, 702, 708, 710, 714, 745, 777, 782, 795, 801, 803, 807, 817, 822, 825, 858, 864, 866, 875, 888**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **36, 97, 99, 102, 228, 238, 300, 416, 433, 447, 451, 511, 530, 532, 535, 545, 547, 548, 554, 567, 612, 630, 641, 660, 724, 731, 809, 842, 874**

★ **PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore.* R. **62**

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a 'hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **16, 97, 416, 511, 660**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart); but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **9, 32, 54, 78, 115, 212, 234, 306, 407, 413, 536, 562, 566, 602, 625, 630, 651, 662, 663, 728, 730, 748, 773, 779, 781, 784, 789, 828, 857, 878**

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's *1956 speech denouncing Stalin's crimes.* They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. **5**

SIXTEEN CANDLES—(1hr. 35m., '84) This teen dating comedy is an odd mixture of brutality and tenderness. Directing for the first time, screenwriter John Hughes (*Mr. Mom, National Lampoon's Vacation*) shoves his minor characters around as if they were dirty trays in a cafeteria. Yet he's created a lovely heroine, Samantha (Molly Ringwald), and he treats her as delicately as he might a princess opening her first ball. A Midwestern high-school sophomore, Samantha has turned sixteen, but no one has noticed; her entire family is preoccupied with her older sister's impending marriage. Meanwhile, at school, she's developed a crush on Jake (Michael Schoeffling), a dark-eyed dreamboat, but is forced to fight off the advances of an infuriating nonstop talker and con artist, the Geek (Anthony Michael Hall). The Geek is the kind of demoniacally inventive kid who reaches his peak of audacity in high school, and the clown-faced, shrimpy Hall gives him a nervous, high-torque delivery. He's very funny, and so are his two followers, gangly, nearly mute collections of elbows, knees, and shiny orthodontia who travel around school with more electronic gear on their heads than the astronauts. A minor but entertaining movie. PG. **32, 206, 213, 238, 403, 407, 511, 528, 536, 541, 616, 653, 660, 731, 752, 789, 819, 821, 846, 857, 860, 864, 874**

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **16, 35, 46, 100, 236, 300, 413, 420, 427, 447, 500, 526, 533, 536, 541, 566, 604, 658, 710, 744, 790, 813, 819, 857, 879**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. **24, 33, 80, 104, 112, 113, 114, 118, 205, 212, 215, 219, 237, 304, 407, 408, 410, 413, 422, 426, 450, 531, 537, 541, 551, 557, 567, 606, 616, 618, 625, 628, 634, 640, 650, 659, 664, 700, 708, 713, 719, 721, 722, 732, 740, 746, 751, 775, 791, 794, 798, 800, 804, 806, 821, 823, 825, 841, 849, 866, 878, 883**

STREETS OF FIRE—(1hr. 34m., '84) The talented Walter Hill, working with screenwriter Larry Gross, has committed the supremely foolish mistake of taking rock lyrics seriously. The result is "A Rock & Roll Fable" in which the myths of the Old West are grafted onto the world conjured up by a rocker like Bruce Springsteen. Diane Lane is the pop singer kidnapped by black-leather bikers; Michael Paré, who is very handsome and may have talent, is the loner-outsider Cody (as in Buffalo Bill) who enters in a beautiful stolen car (i.e., a white stallion). He picks up a sidekick—sort of a beardless, pistol-packing Gabby Hayes—played by Amy Madigan, and together they rescue Diane. But peace cannot be restored until the leader of the biker thugs, spooky-looking Willem Dafoe, fights Paré with sledgehammers under the el. The movie is set in the urban rock never-never land, a studio-set desolate city of rain-soaked sullen streets. Yet the settings look waxy and glazed, and the whole movie is so brazenly synthetic it makes no emotional connection with us at all. When are directors going to realize that total-artifice movies are boring? PG. **20, 30, 70, 82, 93, 98, 100, 103, 118, 201, 210, 308, 401, 407, 420, 422, 428, 512, 518, 528, 533, 567, 571, 601, 616, 632, 637, 649, 714, 717, 745, 773, 781, 784, 806, 876**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **86**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is cliché or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **11, 414, 530, 535, 547, 724, 731**

TIBET: A BUDDHIST TRILOGY—(4hrs., '80) A three-part documentary about Tibetan Buddhist culture and politics. Dir. Graham Coleman. **3**

UNDER THE VOLCANO—(1hr. 52m., '84) A drama, based on the 1947 novel by Malcolm Lowry, following an alcoholic British ex-diplomat's one-day journey into personal hell, set in Cuernavaca, Mexico, 1938. With Albert Finney, Jacqueline Bisset, Anthony Andrews. Dir. John Huston. R. **62**

Revivals

AGUIRRE, THE WRATH OF GOD—(1hr. 30m., '72) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of Director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. **96**

AROUND THE WORLD IN 80 DAYS—(2hrs. 56m., '56) Mike Todd's large-scale entertainment, based on the Jules Verne novel, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. G. **39**

BAD AND THE BEAUTIFUL, THE—(1hr., 56m., '52) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. **89**

DIARY OF A COUNTRY PRIEST—(2 hrs. '50) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **95**

DIVA—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this audacious and original romantic chase thriller, the first film directed by Jean-Jacques Beineix. A Parisian postman (Frederic Andrei), in love with an American black opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. A mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama, much of *Diva* is intentionally absurd yet extraordinarily beautiful or funny. **60, 723**

LEOPARD, THE—(3hrs. 5m., '63) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. **13**

MAN WHO CAME TO DINNER, THE—(1hr. 52m., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a Midwest household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. **10**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. **16, 213, 887**

PAT AND MIKE—(1hr., 34m., '52) Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn as a multi-talented athlete; Spencer Tracy as a tough-talking coach. Before anyone knew the word, this movie explained sexism better than anything else; it is also, miraculously, one of the most completely charming romances on film. With Aldo Ray as a dumb boxer. **89**

PETRIFIED FOREST, THE—(1hr. 23m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **10**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Gone are most of the historical personages, and in place of Doctorow's swift interweaving of scenes, the movie is constructed in large unwieldy chunks. In the large cast, Mandy Patinkin is outstanding, and Elizabeth McGovern is a charming dumb bunny. The scenes with the members of Doctorow's archetypal Wasp family—James Olson, Mary Steenburgen, and Brad Dourif—are a purgatory for the restless. Howard E. Rollins is attractive and dynamic, and James Cagney brings some juice to his lines, but by then the movie is beyond salvation. **38, 60**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16, 57, 88**

SHOP AROUND THE CORNER, THE—(1hr. 37m., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing. . .you know. All the other parts are exquisitely cast and played as well, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemütlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. **89**

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Björnstrand. **95**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **95**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. **95**

TOMORROW—(1hr. 42m., '72) Robert Duvall stars as a Mississippi man, the watchman at a saw mill, who cares for and falls in love with a young, abandoned pregnant woman. Screenplay by Horton Foote, based on a story by William Faulkner. With Olga Bellin and Sudie Bond. Dir. Joseph Anthony. PG. **90**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **7**

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, June 11

DESIGN FOR LIVING—*George C. Scott directs Jill* Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Previews now prior to a 6/21 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; tickets for previews $24 for all performances exc. Sat. evenings which are $27. After opening, $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major *credit cards.*

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. Previews now prior to a 6/13 opening; 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

Tuesday, June 19

WAYNE NEWTON ON BROADWAY—The "King of Las Vegas" makes his Broadway debut with selections from a repertoire o[illegible] than a thousand songs and performs [illegible] eleven instruments he plays. Come[illegible] woman gives an assist. Tues.-Thurs. at [illegible], Fri. & Sat. at 7 & 10, Sun. at 7:30; $30-$40. 6/19 through 7/1. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

CANCELED

Now Playing

BABY—*Musical with book by Sybille Pearson, music* by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by *Harvey Fierstein, music by Jerry Herman; directed by* Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Fri. at 8, Wed. at 2, Sat. & Sun. at 3; $32.50-$37.50. (No Saturday evening perf.) Closes 7/1. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

ENGELBERT HUMPERDINCK ON BROADWAY—The English-born star in the field of contemporary music offers, for the first time, among an evening of favorites, his latest song, *The Other Man and the Other Woman,* by Barry Mason. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $25-$35; thru 6/17. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

42ND STREET—Anne Rogers, Ron Holgate, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. On 7/2, John Vickery and Caroline Langerfelt take over the Irons-Close roles. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50; thru 7/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BEST WIVES—Raymond Alvin's play deals with the myths, dreams, and realities of two brothers and how a stranger brings their relationship into focus. 6/25-29 at 4 p.m. Free; seats are on a first-come first-serve basis. **Lincoln Center Auditorium,** 111 Amsterdam Ave.

THEATER

BROWNSTONE—Musical by Peter Larson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12. **Hudson Guild,** 441 W. 26th (760-9810).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies's play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 6/24. **Public/Anspacher,** 425 Lafayette (598-7150).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. **Promenade Theater,** 76th & Bdway (580-1313).

ICE BRIDGE—John F. Forster's play, set in a nuclear missile silo/weather station above the Arctic Circle, presented by the Vietnam Veterans Ensemble Theater Company. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Other Stage,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Mitchell Greenberg. **Playwrights Horizons,** 416 W. 42nd (279-4200). On 6/20, play moves to Lucille Lortel Theater, 121 Christopher (924-8782).

KENNEDY AT COLONUS—Laurence Carr's play which traces the career of Robert F. Kennedy from 1960 to his death in 1968; directed by Steve Zuckerman; with Christopher Curry in the title role. Mon.-Sat. at 8, Wed. & Sat. at 2; $16-$20. **47th St. Theater,** 304 W. 47th (354-1293).

LINDA HER AND THE FAIRY GARDEN—A curtain-raiser and a full one-acter by Harry Kondoleon described as comic fantasies; directed by Carole Rothman. With Brooke Adams, Brenda Currin, Staci Love, Patrick Kilpatrick, John Glover, Carol Kane, Anne Lange, Rick Porter, Mark Soper, and Robert Weil. Tues.-Sun. at 8; $10, $12. **McGinn/Cazale Theatre,** 76th & Bdway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE NEST OF THE WOODGROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the woodgrouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public/Newman,** 425 Lafayette St. (598-7105).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE SHADOW OF A GUNMAN—Sean O'Casey's comedy of Irish life within the I.R.A.; directed by Jim Sheridan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; $15-$20. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

ROBERT FROST: FIRE AND ICE—A one-man show, starring Arthur Peterson, about the wit, genius, and trials of America's poet laureate. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3; $15. **South St. Theater,** 424 W. 42nd (279-4200).

ROMEO AND JULIET—Kate Burton and Mark Metcalf star in Shakespeare's tragedy, in a Pelican Theatre Company production, directed by Kath Fehl and Jeff Glickman. Other cast members include Doug Anderson, Richard Bassett, Michael Butler, Mary Ann Chance, Tony Spiridakis, Tait Ruppert, John Rensenhouse, Alan Ravage, Clark Middleton, Tom Constantin, Kathleen Cullen, Dan Cleary, Leslie Cover, Richard Duggan, Ellen Duerden, Derek Evans, Henrietta Bagley, and Janna Gjesdal. Tues.-Sun. at 8; FREE; from 6/15 for a limited engagement. **Boat Basin Theater,** 79th St. and the Hudson River. For information (921-9114).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN JEWISH THEATRE—**Theatre:** Theodore Bikel, in a program of Jewish songs, stories, and music. 6/16 at 8; 6/17 at 2; $14.50. **Studio:** *Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

APPLE CORPS—Revival of Edna Ferber and George S. Kaufman's *The Land Is Bright,* directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Theater,** 336 W. 20th (929-2955).

CHERUBS GUILD—Peter Hedge's *Oregon* and Angus MacLachian's *Tiny Demons,* the first set inside an automobile on a highway in northern California, the second focusing on a child's first visit home from the big city. Wed.-Sat. at 8, Sun. at 5; $8. **Wonderhorse,** 83 E. 4th St. (533-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's fascinating *Balm in Gilead,* presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Tanya Berezin, Glenne Headley, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Wilson is the rare breed of dramatist who sees *all* his characters from the inside, and here shows a true understanding of minutely diverse lives. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25. **Theater,** 99 7th Ave. So. (924-7100).

ENSEMBLE STUDIO THEATRE—7th Annual Festival of New One-Act Plays, *Marathon '84,* performs in Series A, B, C, & D. Phone theater for specifics. Wed.-Fri. at 7:30, Sat. & Sun. at 2 & 7:30; $12; thru 6/17. (For all four series, $42.) **Theater,** 549 W. 52nd (247-4982).

FAMILY REPERTORY—*Throw Down II,* a series of vignettes about the lives and struggles of famous boxers. Thurs.-Sat. at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

FREE SHAKESPEARE IN CENTRAL PARK—Joseph Papp presents Shakespeare's *Henry V,* with Kevin Kline in the title role and Mary Elizabeth Mastrantonio as his betrothed; directed by Wilford Leach. Also in the cast are George Martin, Robert Macnaughton, Anthony Heald, Jeffrey Jones, George Guidall, Vivienne Argent, Richard Backus, and Da Hedaya. 6/22-7/22 at 8; nightly except 6/26, 7/4, 9 & 16. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get ther early!. **Delacorte Theater,** Central Park. Enter par at E. 79th & 5th, or at W. 81st.

JEWISH REPERTORY THEATRE—*Kuni Leml,* new musical, in English, based on Goldfadn's classi Yiddish comedy, set in Odessa in 1880, pitting domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richar Engquist, directed by Ran Avni. Tues.-Thurs. at 8 Sat. at 8:30, Sun. at 3 & 7; $11-$14; thru 7/8. **Theater,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*Fun City,* written & directed b Matthew Maguire, is about New York City. Thurs. Sun. at 9; $7; thru 6/17. Walter Hadler's *The Ai Conditioned Beach,* directed by Daffi Nathanson, i a dark comedy about a nuclear family in transition Thurs.-Sun. at 7:30; $6; thru 6/24. **Theater,** 74A E 4th St. (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—Spanish-language version of Neil Simon's *I Ought T Be in Pictures (Yo Quiero Ser Estrella);* directed b Raul Davila; with Susan Rybin, Paul Davila, and Pu Toro. Fri. & Sat. at 8, Sun. at 6; $7; 6/17-22. **Rinco Taino,** 113 E. 12th St. (246-7478).

MANHATTAN THEATRE CLUB—**Upstage:** Holl Hunter, Mark Linn-Baker, and Patricia Richardson i Beth Henley's *The Miss Firecracker Contest,* story o a young woman with a shady past who now has loftie ambitions; directed by Stephen Tobolowsky. Tues. Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 6/24 **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—John Patrick's *The Hast Heart,* thru June. The company features Geraldin Page, Mason Adams, Maxwell Caulfield, Madelein Sherwood, Sabra Jones, David Cryer, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

PLAYWRIGHTS HORIZONS—Mick Casale's *El Circle* is set in the summer of 1977 and recounts a girl's journey through America "in search of he star." With Cheryl Giannini, David MacDonald, Edward O'Neill, Ben Seigler, and Kelly Wolf; directed by Pamela Berlin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$15; thru 7/1. **Studio Theater,** 416 W. 42nd (564-1235).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Mon.-Thurs. at 8, Fri. at 7 & 10, Wed. at 2; $15; thru 6/22. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *La Zapatera Prodigiosa* and *Blood Wedding;* in Spanish in repertory; $8-$10; thru June. Phone theater for dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—Joseph Papp presents *Romeo and Juliet,* directed by John Clingerman, on tour throughout neighborhood parks in the five boroughs thru 7/1. FREE. Call 877-6810 for locations.

ROUNDABOUT—A revival of William Inge's *Come Back, Little Sheba,* directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with William Andrews, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; 6/19-9/9. **Stage One,** 333 W. 23rd (242-7800).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; thru 6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/17. **West Side Rep.,** 252 W. 81st (666-3521).

ARMS AND THE MAN—GBS's play; directed by Irene Moore. Thurs.-Sat. at 8; Sun. at 3; $6; thru 6/17. **Entermedia's** second story theatre, 189 Second Ave. (929-3567).

BUT MOSTLY BECAUSE IT'S RAINING—Linden Ashby and Wesley Stevens co-star in David Mauerillo's drama concerning two men in an unlikely symbiotic relationship; directed by Jordan Deitcher. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (736-7253).

THE CHESS GAME OF DEATH—Valerie Collins's version, based on Jean Anouilh's *Antigone,* with Mel Boudrot, Michelle Duval, Stephen McNaughton, and Elizabeth Ruf. Tues.-Sat. at 8; $6; thru 6/16. **Sargent,** 314 W. 54th (644-6687).

A COUNTRY FOR OLD MEN—Anthony F. Doyle's work that explores the problems of four aged men claiming squatter's rights on land that has been deserted by a lumber company; directed by Jerry Heymann. Wed.-Mon. at 8, Sun. at 3 (no Sun. eve. perf.); $5; thru 7/1. **TOMI,** 23 W. 73rd (678-7259).

DELICATE FEELINGS—Rosalyn Drexler's play with music about female mud wrestlers; directed by George Ferencz. With Bill Nunnery, Bobby Faust, Tino Juarez, Leslie Levinson, and Martha Whitehead. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Mitch Kohn's *Words of Love,* directed by Rochelle Calhoun; Sharyn Noll's *Returning,* directed by Robert Landau. 6/22, 23, 25, 28, 7/5, 6, 7, at 8 p.m.; 6/24, 7/1, 8 at 3 p.m.; $5. **West End Theater,** 302 W. 91st (929-3567).

DOUBLE BILL—Two plays by Arthur Schnitzler: *The Festival of Bacchus* and *The Big Scene;* directed by Linda Pakri. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 6/17. **18th St. Playhouse,** 145 W. 18th St. (673-5636).

DOUBLE BILL—William Inge's *Glory in the Flower,* and Tennessee Williams's *Perfect Analysis Given by a Parrot,* presented by American Renaissance Theater. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 6/24. **A.R.T.,** 112 Charlton St. (929-4718).

DOUBLE FEATURE—David Mauerillo's *But Mostly Because It's Raining* and Arch Brown's *Brut Farce,* two gay plays in repertory; the first, Wed. -Sat. at 8, Sun. at 3, the second, Wed.-Sat. at 10, Sun. at 8. $8 for each show, both plays $13. **Actors Outlet,** 120 W. 28th (736-7253)

THE EMPEROR OF MY BABY'S HEART—A horror musical of the 1940s about greed in the songwriting profession, written by Lawrence DuKore and Mark Barkan; directed by David Gold. 6/14-16, 22-24 at 8. 6/17, 24 at 2; $6. **Cloister Theater** of the Riverside Church, 120th St. & the Drive (864-2929).

AN EVENING WITH CHEKHOV—*The Brute,* directed by Peggy Woody, and *A Marriage Proposal,* directed by Mark Thompson. Mon.-Fri. at 7:30; thru 6/15; $6. **Theatre Downstairs,** 7 E. 15th St. (279-9321).

FATHER'S DAY—A revival of the Oliver Hailey comedy. Sun.-Wed., $5; thru 6/20 (no perf. 6/17). **18th St. Playhouse,** 145 W. 18th (307-6793).

FIVE TOGETHER SEPARATELY—Joe Bays's comedy, directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $6; thru 6/17. **Our Studios,** 147 W. 24th (695-5342).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/27. **Studio,** 133 2nd Ave. (777-7005).

HOT SAUCE—Karmyn Lott's family drama, set in rural Texas in the late 50s, portrays a poor family struggling with a shattering crisis; directed by Toni Dorfman. With Sharon Hope, Wayne Elbert, Marchand Odette, and Katherine Price. Thurs.-Sat. at 8, Sun. at 7; thru 6/30. $8. **Theatre-Off-Park,** 28 E. 35th (679-6283).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15; thru 7/2. **Actors Repertory,** 303 E. 44th (687-6430).

JESSE AND THE GAMES—Garland Lee Thompson's play about the Jesse Owens Olympiad; directed by Chuck Wise. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/24. **Aronow Theater,** 136th St. & Convent Ave. (662-8463).

JUST LIKE THE LIONS—Patrick Meyers's play focusing on a couple's conflicts; directed by Max Mayer. Mon.-Sat. at 8, Sat. at 2; $10; thru 6/16. **TOMI,** 23 W. 73rd (245-2489).

THE LAND IS BRIGHT—Drama by Edna Ferber and George S. Kaufman, with 19 actors, spanning 1890-1940 in the life of the Kincaids; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Apple Corps,** 336 W. 20th (929-2955).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NIGHT SWEAT—Robert Chesley's play, set in a gay disco/bath house; directed by Nicholas Deutsch. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $10; thru 7/29. **Shandol,** 137 W. 22nd (279-4200).

OH! OH! OBESITY—Sandra Reaves-Phillips stars in Gerald W. Deas's musical which takes a look at the problems of being overweight; directed by Bette Howard. Also in the cast: Reginald Veljohnson, Stuart Goldenberg, Jacquelyn Bird, Regina Hodd, Kent Jackman, Karen Lagerstrom, Mennie Nelson, and Erica Smith. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 6/24. **Louis Abrons Arts for Living Center** (Henry St. Settlement), 466 Grand St. (598-0400).

OTHER GIRLS—Three plays by Jacqueline Allen which explore a variety of relationships between women; directed by Joy Lawrence; presented by The Clique. Thurs.-Sun. at 8; $6; thru 6/17. **New Theater,** 62 E. 4th St. (677-2392).

PIECE OF MIND—Leni Hamilton's drama about a man locked in a struggle with his parents; directed by Joseph Cahalan. With Lou Albini, Barbara Busby, Al Casas, Marilyn Firment, and Phil Matteson. Thurs.-Sat. at 8, Sun. at 3; $8. **Riverwest Theatre,** 155 Bank St. (243-0259).

PRETTY BOY—Written and directed by Greg Mehrten and inspired by the *Lulu* plays of Wedekind, play concerns a gay youth and his various relationships in bourgeois society. Tues.-Sun. at 8; $8-$10; thru 7/1. **Performing Garage,** 33 Wooster St. (966-3651).

RED CROSS—Sam Shepard's one-acter, directed by Ed Blackwell. 6/11-22 at 12:15 (bring your lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

SONGS OF THE OLE SOUTH—Collection of three one-acters inspired by Southern tales; directed by Fred Fondren. Thurs.-Sun, at 8; $5, $7; 6/14-7/1. **Prometheus,** 239 E. 5th St. (477-8689).

STUFF AS DREAMS ARE MADE ON—Shakespeare's comedy, *The Tempest,* changed into a one-man show by and with Fred Curchack. Wed.-Sun. at 8; $4; thru 6/24. **Theater for the New City,** 162 Second Ave. (254-1109).

SURVIVORS—Roberto Monticello's anti-nuclear war play, directed by Galila Oren, with original rock music by Kimboto. 6/15, 16 at 8. **Off-Center,** 436 W. 18th (505-7256).

TALKING DIRTY—Sherman Snukal's comedy about dishonesty in intimate relationships; directed by Anthony Giaimo. 6/14-29 at 8; $6. **Trinity Theatre,** 164 W. 100th (222-6641).

TIES THAT BIND—Walter Allen Bennett, Jr.'s drama concerning a black family whose lives are thrown into turmoil by the return of their long-absent father. Thurs.-Sat. at 8, Sun. at 3; $6; from 6/14. **INTAR Stage Two,** 508 W. 53rd (387-1089).

UNDER RENOVATION—Carloni Goldoni's 18th-century comedy about a debt-ridden husband and his social-climbing wife in cosmopolitan Venice. 6/14-17, 19-24 at 8, 6/17 & 24 at 3; $8. **The Classic,** 114 W. 14th (242-3900).

ZONES OF THE SPIRIT—Amlin Gray's pair of one-acters derived from the life and works of Strindberg: *Outlanders,* and *Wormwood;* directed by Sharon Ott. Thurs.-Sun. at 8; $4; thru 6/17. **Theater for the New City,** 162 Second Ave. (254-1109).

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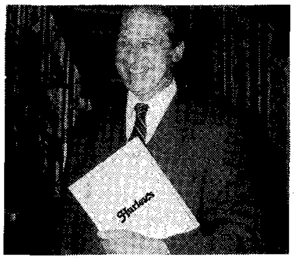

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

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Monday, June 11

THE NIGHTENGALE-BAMFORD SCHOOL CHORUS, Maaja Roos director, with the Independent School Orchestra, Johathan Strasser conductor. Works by Bach, Poulenc, Bernstein, Britten, and premieres of works by Foss, Raid, and Duesberg. Alice Tully Hall at 8. $15.

FLORILEGIUM CHAMBER CHOIR AND ORCHESTRA, JoAnn Rice conductor. Zaimont's *Serenade: To Music* (world premiere) and *Sunny Airs and Sober;* "Ariel's Songs" from Martin's *Der Sturm;* Bergsma's *Wishes, Wonders, Portents, Charms;* group of Renaissance bird songs. Merkin Concert Hall at 8. $8.

VERA BREHEDA, pianist. Schubert, Bartók, Beethoven, Schumann. Carnegie Recital Hall at 8. $6.

FESTIVAL OF CONTEMPORARY MUSIC, of the American New Music Consortium. Opening concert, with trumpeter Ronald Anderson, cellist Alexander Kouguell, clarinetist Jack Kreiselman, oboist Nora Post. N.Y.U. Loeb Student Center, 566 LaGuardia Pl., at 6. $3.

JERALYN GLASS, soprano/**SUSAN MILLER, pianist.** Dvorak, Fauré, Schubert, Donizetti, Copland, Debussy, Sondheim. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PETE SEEGER/CASSELBERRY & DUPREE/ARMANDO MARTINEZ—Artists Call benefit. Synod House, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $6.

CROSSING POINT—Jazz, rock, classical, Latin influences. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

PETE SEEGER/AARON KRAMER—A festival of songs and lyrics. Donnell Library Center, 20 W. 53rd St., at 5:30. Free.

WEST VILLAGE CHORALE SUMMER SING—James Litton conducts open readings of Fauré's *Requiem* and *Cantique de Jean Racine,* and Bach's *Lobet den Herren.* St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $3.50.

Tuesday, June 12

AMOR ARTIS, Johannes Somary conductor; Irene Gubrud, Grayson Hirst, John Ostendorf, Stephen Oosting, Jeffrey Dooley. Handel's *Acis and Galatea.* Alice Tully Hall at 8. $8.

FRANK SINATRA/BUDDY RICH AND HIS BAND—Carnegie Hall at 8. Limited tickets.

MARK CANNON, pianist. Chopin program. Merkin Concert Hall at 8. $8.

SVEN ASMUSSEN, violinist. Carnegie Recital Hall at 8. $15.

THE GREATEST LOVE OF ALL, an evening of music and dance. Intergenerational Chorus of P.S. 84, Shelly Alpert director, accompanied by Jack Hyman; apprentice company of Ballet Hispanico. Benefit for P.S. 84. Symphony Space at 7:30. $4, children $2.

MESCAL WILSON, pianist, with violinist Michal Sobieski, cellist John Kneiling. Bach, Beethoven, Shostakovich, Wieniawski. Faculty recital, at Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

DEBBIE SPITZ, flutist. Original and standard jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

TOM PAXTON/ANTHONY DAVIS/TAHUANTINSUYO/SHEILA JORDAN WITH HARVIE SWARTZ.—Artists Call benefit. Synod House, St. John the Divine, Amsterdam Ave. and 112th St., at 8. $6.

WOMEN OF THE CALABASH/DON CHERRY/BILLY HART/JOHN SCOFIELD—Artists Call benefit. Martin Luther King Jr. High School, 122 Amsterdam Ave., at 8. $6.

MARGARET LENG TAN, pianist. "Sonic Encounters." Works of Cowell, Cage, Hovhaness. Trinity Church, Broadway at Wall St., at 12:45. Free.

ENSEMBLE SEPIA—Trio Sonatas by Handel, Vivaldi, Telemann, Boismortier, and Joplin rags. The Galleria, 115 E. 57th St., at 12:30. Free.

DEUCE, with Jean Fineberg and Ellen Seeling. Original jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Dino Anagnost conducts an open reading of Mozart's *Requiem* and Orff's *Carmina Burana.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

FESTIVAL OF CONTEMPORARY MUSIC—Composers Guild of N.J., at Fairleigh Dickinson University, in N.J., at 8. $3.

Wednesday, June 13

PETER COREY, guitarist. Bach, Giuliani, Ubieta (world premiere), Corey. Merkin Concert Hall at 8. $9.

FRANK SINATRA/BUDDY RICH—See 6/12.

REIBO AOKI, playing traditional and contemporary Japanese music on the bamboo flute. Carnegie Recital Hall at 8. $10.

ALEXANDER MESHIBOVSKY, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JULIE WILSON—Songs by Cole Porter and Stephen Sondheim. Channel Gardens, Rockefeller Center, Fifth Ave., 49th-50th Sts., at 5. Free.

BETTY BUCKLEY & FRIENDS—The singer and others, in concert. A benefit for St. Bartholomew's, at the church, Park Ave. and 51st St., at 8. $15-$100 (751-1616).

MILT JACKSON-RAY BROWN QUARTET—Jazz at the Center, Henry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400), at 7. $5.

MR. SPATS, featuring June Bisantz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $7.

TRISKELION—Ensemble performs music of the 20th century, by Ravel, Messiaen, Barber, Diamond. St. Michael's Church, 225 W. 99th St., at 8. $6.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FESTIVAL OF CONTEMPORARY MUSIC—Brooklyn College Contemporary Players, Frank Retzel director; pianist Elliott Schwartz. Works by Dodge, Melby, Subotnick, others. Brooklyn College at 7. $3.

NEW YORK CONCERTINO ENSEMBLE—Chamber music of the 17th and 18th centuries. MacDonald Park, Queens Blvd. near Yellowstone Blvd. Forest Hills, at noon. Free.

Thursday, June 14

FRANK SINATRA/BUDDY RICH—See 6/12.

NEW YORK SAXOPHONE QUARTET—Works of Carisi, Santer, Hoffer. Merkin Concert Hall at 8. $8.50.

ROGER AND AMY DICKMAN, duo-pianists. Rameau, Barber, Debussy, Copland, Schubert, Braggiotti. Carnegie Recital Hall at 8. $6.50.

COUNT BASIE ORCHESTRA—Jazz at the Center, Henry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

JOHN ZORN (TRACK & FIELD)/MICROSCOPIC SEPTET/NED ROTHENBERG WITH GERRY HEMINGWAY—Artists Call benefit. Taller Latino Americano, 19 W. 21st St. (255-7155), at 8. $6.

FESTIVAL OF CONTEMPORARY MUSIC—At 7, North Texas Contemporary Players; music by Brown, Ryterband, Thomson, others. At 8, North/South Consonance; music by Bresnick, Dick, Kupferman, Lifchitz, Schwartz, Strunk, a world premiere by Kevin Wood. Both concerts at Christ and St. Stephen's Church, 120 W. 69th St. (662-1324). Each $3.

TIM SMITH, clarinetist/**SARAH CARTER,** cellist/**EARLE SHENK,** pianist. Music of Muczynski and Beethoven. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BETTY BUCKLEY, others. See 6/13.

CRAIG MORROW, pianist. Lincoln Center Library at 4. Free.

ON THE LAM STREET BAND, with Friends in High Places (stilt dancers). A Little Noon Music, at St. Mark's Park, Second Ave. at 10th St., at noon. Free.

GEORGE STAUFFER, organist. Works of Bach from the Leipzig period. St. Paul's Chapel, Columbia, Broadway and 116th St., at 8. Free.

MUSIC BY PETER GRIGGS, with Iris Brooks and Glen Velez, including a New York premiere. Whitney Museum at Philip Morris, 120 Park Ave., at 8. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—Premieres by Gordon, Groesbeck, Simons, and works by La Plante and Cohen. Loft, 262 Bowery, between Houston and Prince Sts. (226-1558), at 8. $5, or the equivalent in recyclable cans.

NEW YORK CHORAL SOCIETY SUMMER SING—Walter Klauss conducts open readings of Puccini's *Messa di Gloria* and Rossini's *Stabat Mater.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

THEODORE ARM, violinist/**STEPHEN ANSELL,** violist/**WARREN LASH,** cellist. Haydn, Beethoven, Dohnanyi. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, June 15

FRANK SINATRA/BUDDY RICH—See 6/12.

PHIL MARKOWITZ/JOE LOCKE QUARTET—Progressive jazz. Carnegie Recital Hall at 8. $6.

FESTIVAL OF CONTEMPORARY MUSIC—Programs of electro-acoustic music, at 11 a.m., 2, 5, and 8. Final concert features a soprano and dancers, with music by Keane and Schrader. NYU Loeb Student Center, 566 LaGuardia Pl. Each $3.

THE IRISH TRADITION—Music of Ireland, by this group. Alternative Museum, 17 White St. (966-4444), at 8. $7.

TATSUYA AIKAWA, guitarist. Robinson, Sor, Ponce, Ruiz-Pipo. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3.

THOMAS BOGDAN, tenor/**PAUL HALLEY,** pianist/**KAITILIN MAHONY,** hornist. Old Italian songs and arias, Schubert, Duparc, Britten, and popular music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. $7.

CARMEN LUNDY & TRIO—Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $7.

CAROL CHAIKIN QUINTET—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/14.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

RICK ALTMAN QUARTET—Plaza at 345 Park Ave., between 51st and 52nd Sts., at noon. Free.

SANDRA BINION, with bassist Brian Smith/**BUTCH MORRIS** conducting string quartets. "Suite for Bass and Ironing Bored"/Works by Beethoven, Murray, Morris. Also Feno, the mime. Manhattan Healing Arts Center, 384 Broadway (431-1372), beginning at 9:30. $7.

NORMAN MAPP, vocalist, and an all-star champagne finale to the season of Jazz at Noon, jam-seesion series. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

QUEENS PHILHARMONIA CHAMBER PLAYERS —Works byReicher, Strauss,Mozart. Kiley Hall, Queens College, L.I E. and Kissena Blvd., Flushing, at 8. $2.

ELAINE SILVER, vocalist. Original and traditional folk music on guitar, banjo, and dulcimer. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, June 16

FRANK SINATRA/BUDDY RICH—See 6/12.

INEZ BULL, pianist. Carnegie Recital Hall at 2.

SHU-CHUANG CHAO, soprano, with pianist Shieh-Yin Wang. Puccini, Brahms, Verdi, Mozart, and Chinese lieder. Carnegie Recital Hall at 8:30. $10.

MIXED BAG, Vol. II Kate & Anna McGarrigle, Janis Ian, Maria Muldaur, Suzanne Vega. Beacon Theater, Broadway and 74th St. (874-1717), at 8. $14.50, $15.50.

NEW YORK LATVIAN CONCERT CHOIR/AUSEKLIS ENSEMBLE—Latvian folk songs and Bastiks's *Requiem.* Community Church, 40 E. 35th St. (461-0368), at 4. $8.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; violinist Benny Kim, flutist Laura Gilbert, harpsichordist Mary Alderdice. Bach's Brandenburg Concerto No. 5; Haydn's Violin Concerto in C; Mozart's Flute Concerto in G; Handel's "Water Music" Suite. Damrosch Park, Lincoln Center, at 8. Free.

JEAN FINEBERG & ELLEN SEELING'S DEUCE —Jazz Center of New York, 380 Lafayette St. (924-5026), at 9:30 and 11. $7.

GERINELDO—Judeo-Spanish songs of Morocco. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ALEXANDER MESHIBOVSKY, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LARRY SIMON, ANDREW FRANCK, composers, with Steve Antonelli. New music for synthesizer, solo and with guitar. Inroads Theater, 150 Mercer St., at 10. $5.

DIZZY GILLESPIE, and his group. Jazz at the Center, Henry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/14.

PANDIT PRAN NATH—Night ragas, with tabla and tambouras. Dia Art Foundation, 6 Harrison St. (925-8270), at 9. $8.

"FASCINATIN' GERSHWIN"—Staged revue, by the Players Circle. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 2. Free. Rain date, 6/17.

Sunday, June 17

FRANK SINATRA/BUDDY RICH—See 6/12.

ASCAP YOUNG COMPOSERS CONCERT—Music by award-winning composers Todd Brief, Robert Kelley, Anthony Korf, David Lang, Max Lifchitz, Jeffrey Mumford, Rodney Rogers, Rand Steiger. Performed by New York Music Ensemble, North/South Consonance Trio, Nicholas Cassolas, Robert Dick, Suzanne Ornstein, Clay Ruede, Lois Martin, Leslie Shank, Jon Kimura-Parker. Merkin Concert Hall at 8. Free.

JOHN STENSON, tenor. Carnegie Recital Hall at 8.

MERIDIAN, with French-hornist Donna Dolson, pianist Wu Han, flutist Elizabeth Mann. Haydn's String Quartet in C, Op. 64, No. 1; Strauss's *Till Eulenspiegel's Merry Pranks,* arr. for piano and wind quintet by Carp; Mendelssohn's Sextet in D, Op. 110. Rutgers Presbyterian Church, 236 W. 73rd St. (226-1115), at 3. $5.

YOUNG ARTISTS CONCERT—"Music You Love to Hear," performed by Opera Ebony singers, with the Ensemble Sepia. Operatic selections by Mozart, Bizet, Rossini, as well as spirituals. Church of the Intercession, Broadway at 155th St., at 4. $10.

TRIGO TRIO—Flute, violin, cello. Citicorp Atrium at noon. Free.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Gia Williams, vocalist; offering. At 7: pianist Paul Knopf, drummer Walter Perkins, bassist Jerry Hunter.

JAMIL NASSER TRIO, with Harold Mabern, Frank Gant, Keisha St. Joan. Jazz at the Dairy, Central Park at 65th St., west of the Zoo, at 1. Free.

YIDDISH MUSIC, from the traditional to theater. Lincoln Center, Damrosch Park, at 7. Free. Preceded by folk-dancing at 6.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/14.

FESTIVAL OF CONTEMPORARY MUSIC—At 1, Electro-acoustic program. At 2, Guild of Composers; music by Carchin, Davidovsky, Kim, Monod. At 3:30, New Repertory Ensemble, Leo Kraft director, and Friends; music by Babbitt, Mazurek, others. All at Queens College, L.I.E. and Kissena Blvd., Flushing. Each, $3.

THEODORE ARM, others. See 6/14. Today at 4.

LAURA SHARPE, pianist. Faculty recital, Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., Brooklyn (622-3300), at 3. $4.

KINGS BAY Y JEWISH CHORAL SOCIETY, Leon Leibowitz pianist and conductor; pianist Jenny Kallas. Music by Lewandowski, Bernstein, Schuman, Schumann, Bock, and Yiddish and Hebrew folk tunes. At the Y, 3495 Nostrand Ave., Brooklyn, at 2. $3.50.

Opera

English National Opera
At the Metropolitan Opera House

JUNE 20-30—N.Y. debut of this company, with all performances in English. $10-$40. 1st week: 6/20 at 7:30, Verdi's *Rigoletto,* Elder conducting: with Masterson, Rigby, O'Neill, Rawnsley, Van Allan, Bailey; Jonathan Miller, director; Patrick Robertson and Rosemary Vercoe, designers. 6/21 at 8, Gilbert and Sullivan's *Patience,* Morris conducting; with O'Neill, Collins, Hammond-Stroud. Director, John Cox; designer, John Stoddart. 6/22 at 8, same as 6/20. 6/23 at 2, as 6/21. 6/23 at 8: Britten's *Gloriana,* Elder conductor; with Walker, Vaughan, Davies, Van Allan. Director, Colin Graham; designers, Graham and Alix Stone.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/17, Gilbert and Sullivan's *H.M.S. Pinafore.* 6/20-7/1: *Ruddigore.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

RIGOLETTO, by Verdi. Opera Production Group. Henry Street Playhouse, 466 Grand St. (598-0400). 6/11 at 7. $5.

TRIO, by Noa Ain. New chamber opera for three singer-actresses and four jazz musicians. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (834-8794). 6/15, 16 at 8; 6/17 at 4 and 8. $10.

LA SERVA PADRONA, by Pergolesi. Staged production, by Chelsea Opera. Also, lyric songs of Japan. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177). 6/15 at 8. $5.

THE MAGIC FLUTE, Mozart. Concert version by the Emille Opera Co. of N.Y., with Emille Chamber Ensemble and Chorus, conducted by Hun-Joung Lim. Alice Tully Hall, 6/16 at 8. $10-$25.

DIE FLEDERMAUS, by Johann Strauss. N.Y. Opera Theatre and Theatre Workshop. Donnell Library Center, 20 W. 53rd St., 6/16 at 2. Free.

PRINCESS IDA, by Gilbert and Sullivan. Concert version, at meeting of the N.Y. Gilbert and Sullivan Society, Community Church, 40 E. 35th St., 6/16 at 8. Free.

OPERATIC CONCERT—Excerpts sung by Catherine Ciesinski, Richard Christopher, Katie Agrestas, Howard Hensel, others. Universalist Church, C.P.W. and 76th St., 6/12 at 7:30. Benefit for N.Y. Reiki Center (362-5296). $10.

COMMUNITY OPERA—Lincoln Center Library at 2:30. Free.

DONA FRANCISQUITA—A zarzuela by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 6/17 at 3, 6/23 at 8. $12.

Dance

Pina Bausch Wuppertaler Tanztheater
At the Brooklyn Academy of Music

JUNE 12 THRU 24—$8-$25. 6/12 at 7, 6/13, 23 at 8, 6/24 at 2: *Cafe Müller, Rite of Spring.* 6/14-16 at 8, 6/17 at 2: *Bluebeard.* 6/19-22 at 8: *1980.*

New York City Ballet
At the New York State Theater

THRU JUNE 24—$3-$30. 6/12 at 8: *Concerto for Two Solo Pianos, Ballade,* Pas de deux, *I'm Old-Fashioned.* 6/13 at 8: *Stravinsky Violin Concerto, Antique Epigraphs,* Pas de deux, *Brahms/Handel.* 6/14 at 8: *Mozartiana, Ballade, Concertino, Western Symphony.* 6/15 at 8: *Raymonda Variations, Antique Epigraphs, Concertino, I'm Old-Fashioned.* 6/16 at 2: *Mozartiana, Concerto for Two Solo Pianos, Brahms/Handel.* 6/16 at 8: *Raymonda Variations, Antique Epigraphs, Concertino, Episodes.* 6/17 at 1: *Mozartiana, Episodes, Brahms/Handel.* 6/17 at 7: *Episodes, Afternoon of a Faun, Ballade, Western Symphony.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. **Final week.** 6/11 at 8: *Les Sylphides, Sylvia* pas de deux, *Triad, Paquita.* 6/12 at 8, 6/13 at 2 and 8: *Swan Lake.* 6/14 at 8: *Les Sylphides, Les Noces, Graduation Ball.* 6/15 at 8: *La Sonnambula, Les Noces, Graduation Ball.* 6/16 at 2: *La Sonnambula,* Pas de deux, *Other Dances, Bach Partita.* 6/16 at 8: *Raymonda, Amnon V'Tamar, Graduation Ball.*

Ballet-Theatre Joseph Russillo
at the Joyce

THRU JUNE 17—$15. 6/12-15 at 8, 6/16 at 2: *Requiem Maledictions et Lumières.* 6/16 at 8: *Court-Metrage.* 6/17 at 2 and 7:30: *Shakespeare.*

Other

JUNE ANDERSON & COMPANY—*The Magnetic Properties of Moonlight,* with score by David Leisner; also *Four Dances.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/14-16 at 8, 6/17 at 3. $6.

LAROCQUE BEY, singers, dancers, drummers in "Black, Cultured, and Beautiful '84," a Caribbean jazz revue, including a tribute to Michael Jackson, with guest stars. Symphony Space, 6/17 at 6. $10, children.. $5.

JAMES CUNNINGHAM ACME COMPANY—*A Crack on the Ceiling* and *Secrets of Flowers.* St. Mark's Church, Second Ave. and 10th St. (924-0077). 6/14-17 at 8. $7 ($10 opening night).

CHOREOGRAPHERS SHOWCASE 2—Six choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/12 at 8. $7.

DANCING INK—Collaboration by artist Wang Fang-Yu and Ohad Naharin inspired by Chinese calligraphy. Asia Society, 725 Park Ave. at 70th St. (288-6400). 6/18 at 7 and 9:30. $20.

DON'T WALK DANCE COMPANY—Works by choreographers Nina Stein and Heidi Latsky. Playhouse 46, 423 W. 46th (924-0077). 6/12-15 at 8, 6/16 at 2 and 8. $7.50.

HOLLY FAIRBANK & DANCERS—*Front Toss* and other works. P.S. 122, 150 First Ave. at 9th St. (477-5288). 6/15-17 at 9. $6.

BODY AND SOLE—New tap dances choreographed by Anita Feldman. International Paper Plaza, 77 W. 45th St. 6/12 at 12:30 and 1:15. Free (rain date 6/14).

MEN TOGETHER—New choreography. Pace University's Schimmel Center. Spruce Pl. and Pace Plaza (624-5570). 6/14-17 at 8. $10.

TRINA MCFEELY MOORE—"New Choreography for Dancers and Other People." Cash Peformance Space, 10 E. 18th St. (410-9422). 6/15, 16 at 8, 6/17 at 3 and 8. $5.

LETTER DANCES—An East/West collaboration by mail, choreographed and performed by Nancy Lyons and Claire Porter. Theater of the Open Eye, 316 E. 88th (924-0077). 6/17 at 3, 6/18, 19 at 8. $7.

SUSAN OSBERG—Solo dance. Cunningham Studio, 463 West St. (924-0077), 6/15, 16 at 9. $6.

TONI SMITH AND DANCERS—*Swingin' Boundaries,* for six dancers to big-band sounds of the 30s. 6/11 (rain date 6/14) at 12:30, Viet Nam Veterans Plaza, adjacent to 55 Water St. 6/12 (rain date 6/14) at 12:30, Columbia U., Broadway and 116th St. 6/17 (raindate 8/11) at 1:30, Snug Harbor, Staten Island. 6/17 (raindate 6/18) at 5:30, Lincoln Center, Fountain Plaza. All free. A benefit perf. 6/14 at 7 p.m. at Earl Hall, Columbia, 116th St. and Broadway. $7.

SUMMERDANCE—Chase Manhattan Plaza, Liberty and Nassau Sts. 6/12 at noon, Douglas Hamby Dance Company, with classical modern dance. 6/14 at noon, Chen Hsueh-Tung and group. Free.

TAKE A BREAK!—Urban Expressions: Rap, graffiti, and break dance, as well as African social dance, tap, salsa, and double-dutch rope dancers, Museum of the City of New York, C.P.W. and 79th St., 6/13 at 7:30. Free with museum admission.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARMELA TAL BARON—Paintings of imaginary windows, with an eerie, dream-like quality, thru 6/30. Foxworth, 33 E. 65th (772-3460).

MAX BILL/KUBACH-WILMSEN/MASAYUKI NAGARE—Sculpture in stone by these three artists, thru 7/13. Staempfli, 47 E. 77th (535-1919).

LINDA CHAPMAN/JOHN BAYALIS JR.—Recent watercolors by both. Thru 6/23. ACA, 21 E. 67th (628-2440).

WILLEM DE KOONING—New paintings, sculpture, and drawings, thru 6/23. Fourcade, 36 E. 75th (535-3980).

SHIRL GOEDIKE—Paintings of the French Riviera and the "Midi," thru 6/29. Coe Kerr, 49 E. 82nd (628-1340).

STEVEN HOLL—Architectural projects, including works on paper, works on glass, photographs, models, thru 7/14. Facade, 1044 Madison (744-4997).

KAZUKO INOUE—Recent abstract paintings, thru 7/3. Stone, 48 E. 86th (988-6870).

GERALD NICHOLS—Large, cut-out reliefs with imagery drawn from well-known works of art, thru 7/7. Steinbaum, 903 Madison (734-3373).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

CHRISTINA STACK—Abstract paintings, thru 6/22. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JOHN WESLEY—Whimsical paintings depicting Proust and Oriental female figures, thru 6/23. Elkon, 1063 Madison (535-3940).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, thru 7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JEAN XCERON—Paintings and watercolors from 1926-1966, thru 7/14. Kouros, 831 Madison (879-5454).

57th Street Area

HARRY BARTNICK—Recent paintings, thru 7/14. Zarre, 41 E. 57th (752-0498).

RUTH BAUER—Romantic landscape paintings, thru 6/30. Markel, 50 W. 57th (581-1909).

ALICE DALTON BROWN—Recent paintings of Victorian houses, thru 6/27. Sachs, 29 W. 57th (421-8686).

ANTHONY CARO—Two shows running concurrently, in honor of this sculptor's 60th birthday, thru 6/29. Emmerich, 41 E. 57th (752-0124), and Acquavella, 18 E. 79th (734-6300).

FRANCO CIARLO—Mixed-media works with imagery taken from the sea, thru 6/30. Iolas-Jackson, 52 E. 57th (755-6778).

FRANCESCO CLEMENTE/BRYAN HUNT/DAVID SALLE—Paintings by Clemente and Salle, sculpture by Hunt. Thru 7/27. BlumHelman, 20 W. 57th (245-2888).

RAINER FETTING—New paintings by this German Neo-Expressionist, thru 7/6. Marlborough, 40 W. 57th (541-4900).

CECILY BARTH FIRESTEIN—Large-scale abstract monotypes, 6/12-30. Phoenix, 30 W. 57th (245-5095).

TRUDI FRANK—Watercolors, thru 6/30. Siegel, 24 W. 57th (586-0605).

ALEXANDER HOLLWEG/HITCH LYMAN—Watercolors of the artist's native England/Watercolors of the gardens of Spain. Thru 7/6. Kornblee, 20 W. 57th (586-1178).

JASPER JOHNS—Selected prints, thru 7/7. Heesy, 50 W. 57th (942-0521).

LORAINE MCCLOUGHAN—Metalpoint, prismacolor, and pencil drawings, thru 6/23. Viridian, 52 W. 57th (245-2882).

BRUCE POLLOCK—"Helixes and Blocs"—recent sculptural works, thru 6/30. Miller, 38 E. 57th (319-1800).

FAIRFIELD PORTER/YVONNE MULLER—Paintings and drawings of seascapes, interiors, plus a large drawing of Manhattan and a portrait of the artist's daughter/Color-field paintings. Thru 6/20. De Nagy, 29 W. 57th (421-3780).

DIEGO RIVERA—More than 70 paintings from this artist's Cubist period, painted in Europe between 1913-1917; 6/12-7/28. IBM Gallery of Science and Art, Madison at 56th (407-6100).

CELIA RUMSEY/ROBERT ROESCH—Aerial landscape paintings/Cor-ten steel sculpture. Thru 6/30. Segal, 63 E. 57th (486-2297).

JOHN SLOAN—Paintings made during the artist's summers in Santa Fe, thru 6/22. Kraushaar, 724 Fifth (307-5730).

JAKOB WEIDEMANN—Recent abstract paintings, thru 6/30. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Recent watercolors, thru 6/23. Oscarsson Hood, 41 W. 57th (750-8640).

JACK YOUNGERMAN—Paintings on paper, 1960-1980, thru 6/15. Washburn, 42 E. 57th (753-0546).

WILLIAM ZINGARO—Watercolors of fishing boats in Long Island, thru 6/30. Tatistcheff, 50 W. 57th (664-0907).

East Village

TODD ANGLUND—Works on paper, thru 6/20. Vox Populi, 29 Clinton (254-4791). Tues.-Sun. 12-7.

TOM DILLON—Paintings shaped like altar-pieces, of objects such as bones and plumbing parts in urban settings, thru 7/1. P.P.O.W., 216 E. 10th (477-4084), Wed.-Sun. 12-6.

MARVIN GASOI—Cibachrome prints, thru 6/24. Art City, 439 E. 9th (420-0867), Thurs.-Sun. 1-6.

JOEL HANDORFF—Sketches inspired by the imagery of Piranesi, on Plexiglas panels, thru 6/18. Christminster, 336 E. 5th (475-8369) Wed.-Fri. 7-10, Sat.-Sun. 1-6.

E.F. HIGGINS III/BUSTER CLEVELAND—Moonman, robot, and cave paintings/"Palm Trees & Pop-Ups"—mixed-media works. Thru 6/24. Gracie Mansion, 337 E. 10th (477-7331).

ROBERT LOUGHLIN/AUSTE—Paintings of heads with exaggerated features in dark, mysterious settings/Paintings of heaven and its inhabitants. Thru 6/23. Garet, 204 E. 10th (475-8701).

BRAD MELAMED—Paintings with images derived from such sources as mass culture and anthropology, thru 7/1. Piezo Electric, 437 E. 5th (505-6243). Wed.-Sun. 12-6.

THOMAS SCHINDLER—Paintings by a Berlin artist, thru 6/17. Sharpe, 328 E. 11th (777-4622), Tues.-Sun. 1-6.

SoHo and Tribeca

PAT ABBOTT-RYAN—Archetypal forest imagery in paintings, thru 6/16. 22 Wooster (431-6445).

PETER ALEXANDER/NINO LONGOBARDI/DARIO VILLALBA—Underwater fantasies in mixed-media works/Figure paintings and drawings in charcoal and modelling paste/Abstract works that combine painting and photography. Thru 6/30. Cowles, 420 W. Broadway (925-3500).

JAMES BIEDERMAN—A survey of drawings, 1979-1984, thru 6/16. Weber, 142 Greene (966-6115).

JOSEPH CALS—Recent oil paintings, thru 6/23. Germans Van Eck, 420 W. Broadway (219-0717).

CLYDE CONNELL—Recent sculpture, thru 6/23. Delahunty, 291 Church (226-2519).

TINKA DENENBERG—Paintings of interiors and landscapes, thru 6/16. Condeso/Lawler, 76 Greene (219-1283).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. Thru 6/16. Thorp, 103 Prince (431-6880).

WILLIAM FREED—Still life paintings by this artist who died on May 18, a former student of Hans Hoffman's, 6/18-7/5. Ingber, 460 W. Broadway (674-0101).

FUTURA 2000—New paintings with graffiti, 6/16-7/14. Shafrazi, 163 Mercer (925-8732).

DANIEL GALLIDUANI—"Noumenal Mirrors"-a sculpture project, thru 6/30. Leon, 31 Desbrosses (226-7789).

BARBARA GRAY—"Drawings of Madam Boudene", thru 6/21. Ward-Nasse, 178 Prince (925-6951).

CHINA MARKS—Sculptures of miniature figures, thru 6/30. Starkman, 465 W. Broadway (228-3047).

STEVE NORTON—Eight large-scale watercolors showing a humorous view of the artist's childhood adventures in his backyard, thru 6/30. Cutler, 164 Mercer (219-1577).

JEFFREY PLATE/JIM RAGLIONE/ARDEN SCOTT—Abstract constructions of wood and iron/Chairs and tables made of perforated copper pipes through which water can be circulated/Elongated abstract sculptures made of polished soapstone. Thru 7/13. Manhattan Art, 81 Greene (219-2007).

YHUDA PORBOCHRAI—Representational paintings with patterns in them, thru 7/13. Concord, 451 Broome (925-2994).

RICK PROL—New drawings, thru 6/30. Bromm, 90 W. Broadway (732-6196).

ROD RHODES/ALISON SAAR—Sculptural environments/Relief paintings and sculpture. Thru 7/13. Knowlton, 153 Mercer (431-8808).

BRONWYN RUCKER—"Visual Diary: A Meltdown Exhibit"—a display of abstract self-portraits, Plexiglas constructions, collages, thru 6/16. Inroads, 150 Mercer (226-6622).

URSULA VON RYDINGSVARD/GEORGIA MARSH—Sculpture concerned with the idea of enclosure, protection, made of carved cedar beams/Long, banner-like abstract gouaches, loosely based on poems from Ovid. Thru 6/30. Stoler, 13 White (966-5090).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

JOAN WITEK—Large-scale abstract paintings with repetitive marks, in oil and graphite, thru 6/23. Esman, 121 Spring (219-3044).

GERALD WOLFE—A painting and sculpture installation, thru 6/30. Windows on White, 55 White (269-0320).

JACK YOUNGERMAN—Large-scale sculptural relief paintings, mostly red and black, made of oil, epoxy, polystyrene and fiberglass, thru 6/15. Washburn, 113 Greene (966-3151).

Other

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

GUNTHER GERZSO—A retrospective of work from 1958 to the present, by this painter from Mexico, thru 6/27. Martin, 213 E. 49th (980-8104).

AL GOTLIEB—Two and three-dimensional constructions that function as decoration, games, and furniture, thru 7/8. Max, 626 E. 14th (473-9253).

AL HIRSCHFELD—Broadway, television, and political drawings from the past sixty years, thru 6/29. Feiden, 51 E. 10th (677-5330). Tues.-Fri. 11-6.

RICHARD HOFMANN—The artist will transform the gallery into a cathedral in which two performance artists will be married, thru 6/26. Fashion Moda, Third Ave. at 147th, Bronx (585-0135).

GERALD HUTH—Constructed paintings and collages, thru 6/30. Marymount Manhattan College, 221 E. 71st (472-3800), daily 12:30-8.

OWEN MORREL—Preparatory and working drawings for monumental sculpture, thru 6/28. Greenwald, 181 Mott (219-1642).

GARY PETRI—Five figurative sculptures of wood, metal and other media, thru 6/23. Perlson, 430 W. 14th (695-7503).

TIM PRYTHERO—Mixed-media sculptures of dwellings on wheels, such as trailers, all small-scale, thru 6/30. Cornelius, 170 Fifth (243-7171).

TED ROSENTHAL/GREGORY BOTTS—Large-scale painted steel sculpture with both figurative and political elements/Paintings that refer to landscape. Thru 6/29. Ala, 32 W. 20th (675-3267).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). "Artists Choose Artists III"—Chia, DeStaebler, Garet, Hunt, Moskowitz, Rothenberg, Salle have chosen Twombly, Voulkos, Samaras, Byars, Storrs, York, Nauman; thru 6/30.

HILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23. . . Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

AVIS & LANGDALE—746 Madison (861-2811). 27 antique Japanese Ikebana baskets designed to hold flower arrangements, 6/14-7/13.

RICSON—23 E. 74th (737-6155). Invitational show, with works by Allen, Bohnenkamp, Drath, Hettmansperger, Hughes, Lanier, McCrum, Pink; 6/12-29.

EFEBRE—47 E. 77th (744-3488). Works by gallery artists, including Alechinsky, Bury, Fussman, Jorn, Poliakoff, others; thru 6/29.

AYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

CHLESINGER - BOISANTE — 822 Madison (734-3600). Realist paintings by Bryan, Freeman, Kurland, Schulz; thru 6/23.

HEPHERD—21 E. 84th (861-4050). British and French paintings and drawings from the 18th and 19th-centuries, thru 6/30.

PANIERMAN—50 E. 78th (879-7085). American Impressionist paintings, watercolors and pastels by artists of the Ten, including Chase, Metcalf, Prendergast, Sargent, Weir, others; thru 6/29.

TONE—48 E. 86th (988-6870). Works from the gallery's collection, thru 7/3.

AGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

JRDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; thru 6/30.

NEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

RMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Jimmy Ernst, Gray, others; thru 9/15.

BASKERVILLE + WATSON—24 W. 57th (582-0058) "Innocence and Sophistication," with works by Goldin, Majore, Ockenga; 6/14-7/14.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Berkhout, Coe, Drake, Kruger, others; thru 6/22.

DEUTSCH—20 W. 57th (765-4722). Early 20th century American abstract art, including works by Cavallon, Diller, Frelinghuysen, Gorky; thru 7/18.

DINTENFASS—50 W. 57th (581-2268). "Exposed"—artists who deal with the notion of self-exposure, including Anderson, Friedman, Handorff, Harvey, Klarewicz-Okser, Moonelis; 6/12-7/6.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FISCHBACH—29 W. 57th (759-2345). Works by gallery artists, thru 7/31.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

HABER THEODORE—24 W. 57th (541-9393). Works on paper by Koursaros, McKown, Tavarelli, Weinstein; thru 7/7.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; 6/12-8/31.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

MCKEE—41 E. 57th (688-5951). Prints by gallery artists and others, thru 6/28.

MUNROE—56 W. 57th (246-9616). Works by Andell, Bower, Janowitz, others; thru 6/30.

OSCARSSON HOOD—41 W. 57th (750-8640). Group show of artists who had one-person exhibitions in 1983-1984, thru 6/23.

PROTETCH—37 W. 57th (838-7436). Furnishings by architects—prototypes of new designs in editions by Diller, Holl, Smith-Miller, Tomb, Venturi; thru 7/31.

ROSENBERG—20 W. 57th (757-2700). "Four From Carnegie-Mellon"—works by Cooper, Haney, Mentzer, Olds; thru 7/13.

ROSS—162 W. 56th (307-0400). Abstract and figurative drawings by Abrams, Cherry, Hammond, Rotterdam, Ruben, others; thru 6/29.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; 6/12-9/14.

SIEGEL—24 W. 57th (586-0605). Invitational painting show entitled "12 Abstract Painters," with works by Amenoff, Humphrey, Murray, Reed, Scully, others; thru 6/30.

SOLOMON—724 Fifth (757-7777). "The Innovative Landscape"—Garet, Jenney, McConnel, Morley, Pfaff, Twombly, Zucker, others; thru 6/23.

TILTON—24 W. 57th (247-7480). Paintings by Filko, Goodwin, Lewczuk, Triffa, thru 6/30.

ZABRISKIE—724 Fifth (307-7430). Works by six leading sculptors of the sixties, including Agostini, Bontecou, Hague, Nakian, Stankiewicz, Sugarman, thru 7/30.

East Village

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "The Art of Courtship and Marriage in African Sculpture," thru 6/29.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Fri.-Sun. 1-6. Works by Hutson, King, O'Neal, Ramsaran; thru 7/1.

NATURE MORTE—204 E. 10th (420-9544), Wed.-Sun. 12-6:30. Works employing photographic techniques by Beckman, Frailey, Hoeppe, Robbins; thru 6/24.

SENSORY EVOLUTION—443 E. 6th (505-9144), Wed.-Sun. 1-6. "Black Tie Optional"—with works by Abrams, Bidlo, Grass, Keever, others; thru 6/17.

SoHo and Tribeca

A.I.R.—63 Crosby (966-0799). "Detail: The Special Task"—architectural projects by Agrest, Constant, Diller, Tsein, others; thru 6/23.

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

ARBITRAGE—99 Spring (334-9755). Works by Eisgrau, Jacquemon, Kelly, Quam, thru 7/8.

ARTISTS SPACE—105 Hudson (226-3970). "A Decade of New Art"—a retrospective of work shown at this gallery since 1973, curated by Linda Cathcart; thru 6/30.

BONNIER—420 W. Broadway (334-8414). Works by Bolt, Brown, Christo, Cucchi, Dine, Gorchov, others; thru 7/31.

BOONE—417 W. Broadway (431-1818). Works on paper and two installations by Marcel Broodthaers/ Drawings by Baselitz, Basquiat, Clemente, Lupertz, Penck, Salle, others; thru 6/30.

BROMM—90 W. Broadway (732-6196). "New Talent" show, with works by Cano, Garwood, Parr, Schmidt, Unsworth, others; thru 6/29.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Judd, Smith; thru 6/22.

CUTLER—164 Mercer (219-1577). Large-scale watercolors by Steve Norton/New work by gallery artists; thru 6/30.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

GLADSTONE—152 Wooster (505-8690). Contemporary surrealism in paintings by Cheverney, Humphrey, Scharf, others; thru 7/28.

HENOCH—80 Wooster (966-0303). Furniture by Dunnigan, Ebner, Newman/Paintings by gallery artists; thru 6/30.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; thru 7/6.

NOSEI—100 Prince (431-9253). Summer show with works by Alberola, Bowes, Hodicke, Mirri, Richer, Tirelli; thru 7/31.

PIETRASANTA—81 Franklin (219-3128). Inaugural show, with works by Cascella, Grassi, Laurentie; thru 7/7.

RED STUDIO—301 Church (219-8239). "Outdoor Life"—functional work, from boat to birdbath, by Acconci, Dalby, Levine, Norvell, Rossi, Sharpe, Sherman, others; 6/13-8/4.

ROSENBERG—115 Wooster (431-4838). Works by Ballard, Hart, Johnson, Seidl, Toepp, Wolfe; thru 6/30.

SEMAPHORE—462 W. Broadway (228-7990). A summer group show with works by Berkenblit, Cockrill/Hughes, Colescott, Hannah, Kostabi, Lady Pink, Nechvatal, others; 6/13-7/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

SONNABEND—420 W. Broadway (966-6160). New works by Baldessari, Bommels, Gilbert & George, Kounellis, LeVa, Morris, Rauschenberg, Winters; thru 6/30.

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VISUAL ARTS—137 Wooster (598-0221). Group show curated by Richard Anuskiewicz; thru 6/30.

Other

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; 6/14-9/14.

GREY—33 Washington Place at Washington Square East (598-7603). "Cocteau Generations: Spirit of the French Avant-Garde"—paintings, drawings, photographs, sculptures, costumes and other objects created between 1914 and 1963 by many of the artists who flourished during Cocteau's lifetime, thru 6/23.

MUSSAVI—623 Broadway (505-2297). Painting and sculpture by Barkoff, Colin, Hydes, Lewis, Miles, others; thru 6/30.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The Art of Satire: Painters as Caricaturists and Cartoonists" with works by 34 painters, including Gauguin, Manet, Pissarro, Toulouse-Lautrec, others; thru 6/16.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

WESTBETH GALLERY I—55 Bethune (691-1426). Painting, drawing, sculpture, photography, prints by artists who live and work at Westbeth, thru 7/1.

Photography

DAVID BUCKLAND—Large cibachrome portraits and still lifes; platinum prints of nudes, thru 6/16. Sander, 51 Greene (219-2200).

LYDIA CABRERA—A portrait of this Cuban writer through her photographs, drawings, original editions, letters, manuscripts, personal and religious objects, and collection of painted stones, thru 7/13. Intar Latin American Gallery, 420 W. 42nd (695-6134).

ROBERT CAPA/GYORGY KEPES—Photographs of the D-Day invasion/Lightgraphics. Thru 7/8. I.C.P., 1130 Fifth (860-1777).

EILEEN COWIN—Staged domestic tableaux, thru 6/30. Manes, 177 Prince (505-5722).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

WALKER EVANS—Vintage photographs, thru 7/4. Pace/MacGill, 11 E. 57th (759-7999).

ANNETTE ELIZABETH FOURNET—"European Landscapes"—hand-colored photographs of courtyards, parks and other sites in Western Europe, thru 6/30. Parsons, 66 Fifth (741-5667).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thru 6/23.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LEWIS W. HINE—Works from the National Research Project, 1936-1937; thru 7/8. I.C.P., Fifth Ave. at 94th (860-1777).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, thru 6/23. Ledel, 168 Mercer (966-7659).

SHEILA METZNER—Portraits and still lifes, thru 6/29. Wolf, 30 W. 57th (586-8432).

PHOTOCOLLECT—740 West End (222-7381). Victorian portraits by Cameron, Carroll, Hill, Miller, Petit, others; thru 7/7.

JUDY SEIGEL—Photographs with a metallic, iridescent surface, thru 6/29. Pfeifer, 825 Madison (737-2055).

TED VICTORIA—Wall pieces and a large-scale installation, all employing the principle of the camera obscura, thru 7/7. Light, 724 Fifth (582-6552).

BRUCE WEBER—Photographs of athletes, thru 6/30. Miller, 724 Fifth (246-1625).

Museums

MUSEUM MILE OPEN HOUSE, 6/12— See page 111.

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Ancestors: Four Million Years of Humanity; thru 9/9. . . Peonies of Greece: Myth, Science and Art; thru 8/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 7/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19. . . Recent Paintings by Edgar Buonagurio; thru 6/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . New Acquisitions of Contemporary Design; thru 6/24. . . Jim Dine: "Nancy Outside in July;" thru 7/1. . . Homer, Sargent, and the American Watercolor Tradition; thru 7/29. . . Picasso and The Parade; thru 7/15. . . New Talent: paintings, sculpture, photographs and graphics by eight Brooklyn artists; thru 7/29.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Finished in Beauty: South West Indian Silver; thru 7/8. . . Circles of the World: Traditional Art of the Plains Indians; thru 7/15. . . Visual Space in Music: Drawings by John De Cesare; thru 8/5. . . Manhattan Skyline: New York Skyscrapers Between the Wars; 6/12-9/23.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . City Streets by Hedy Pagremanski; 6/12-8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. . . Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Juan Gris (1887-1927): Retrospective; thru 7/8. . . Michael Singer; thru 7/8. . . Painting in Paris, 1909-1925: A Selection from the Permanent Collection; thru 9/9.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26. . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14. . . Sports in Ancient Greece. . . Design in America: The Cranbrook Vision (1925-1950); thru 6/17. . . New Galleries for Ancient Near Eastern Art. . . Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15. . . Antoine-Louis Barye: Drawings and Sculptures; thru 7/15. . . Recent Acquisitions; thru 9/2. . . **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. . . Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31. . . French Drawings, 1550-1825; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. A Humble Vision: 50 Paintings and Sculptures from Museo Collections; thru 7/13. . . Latin Times: Eight Latino Photographers, thru July.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . .Currier & Ives Navy; thru 6/17. . . New York off the Record: Photographs by Robert Sefcik; thru 9/3. . . Queens, Courtiers and Cavaliers; 6/12-9/3. **Minskoff Theatre Arcade,** 151 Broadway. Show Stoppers: Great Moments of th American Musical; thru 9/5.

MUSEUM OF MODERN ART, 11 W. 53rd S (708-9400). Daily 11-6, Thurs. til 9. Closed Wec $4.50; students $3; seniors $2. New West Wing. . . A International Survey of Recent Painting and Sculpture; thru 8/7. . . Three Americans: Photographs b Robert Adams, Jim Goldberg and Joel Sternfeld; thr Aug.

NASSAU COUNTY MUSEUM OF FINE ART— Museum Drive, Roslyn, L.I. (516-484-9337). Tues Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Th Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fift Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun 12-5. (Free Tues. 5-8). $1.50. William Lescaze—Th Rise of Modern Design in America; thru 9/2. . . Seasons at the *New Yorker:* Six Decades of Cover Art thru 7/31.

NEW MUSEUM OF CONTEMPORARY ART- 583 Broadway (219-1222). Tues.-Sun. 12-6, Wed 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. New Work: New York/Outside New York thru 7/15. . . New to Us: Children's Ideas on Museums; thru 6/30.

NEW-YORK HISTORICAL SOCIETY, Centra Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat 10-5, Sun. 1-5. $2; children 75 cents. The World o Tiffany: The Neustadt Collect of Tiffany Lamps. . New York and The China Trade; thru 8/26. . . The Waldron Phoenix Belknap, Jr. Collection; thru 8/19. . . Treasures of Manuscript Americana; thru 7/1. . . Five New York Families; thru 11/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6 some collections to 9. Fifty Years of American Poetry thru 10/1. . . **Lincoln Center,** 111 Amsterdam Ave The DeMille Dynasty: First Family of Hollywood Theatre and Dance; thru 10/1. . . Dance Photographs by Abe Epstein; thru 7/15. . . Terpsichore Revisited 40th Anniversary of the Dance Collection; 6/12-9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Peter Greene: Paintings and Drawings; thru 6/24. . . Common Heritage: Contemporary Iroquois Artists; thru 8/19.. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4. . . Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Five Painters in New York; thru 6/17. . . The Sculpture of R.M. Fischer; thru 7/22. . . Fairfield Porter; thru 8/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/12 at 10: Fine Jewels and Watches. On view from 6/8. 6/16 at 10 & 2: Fine American Furniture, Silver, and Decorative Objects. On view from 6/9. 6/16 at 3: Highly Important American Furniture: The Collection of Mr. & Mrs. Hugh B. Cox. On view from 6/9. **East,** 219 E. 67th St. (570-4141). 6/12 at 10: Furniture, Old Master Paintings, Decorative Objects and Rugs. On view from 6/8. 6/15 at 10: 19th and 20th Century European and American Paintings. On view from 6/12.

DOYLE—175 E. 87th St. (427-2730). 6/13 at 10: Fine 19th-Century Furniture, Paintings, and Decorations. On view from 6/9.

PHILLIPS—406 E. 79th St. (570-4830). 6/14 at 11: Furniture and Decorations, and Oriental Works of Art. On view from 6/9.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 6/12 at 10:15 & 2: Fine Chinese Ceramics, Works of Art, and Paintings. On view from 6/8. 6/13 at 10:15: Fine Chinese Paintings. On view from 6/8. 6/13 at 2: Chinese Works of Art, including Chinese Paintings. On view from 6/8. 6/12 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 6/7. 6/13 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 6/8. 6/14 at 2: Important Jewelry. On view from 6/8. 6/18 at 10:15 & 2: Victorian International. On view from 6/9. 6/16 at 2: French and Continental Furniture. On view from 6/9.

OTHER EVENTS

Happenings

PECIAL DATES for this week: Museum Mile, 6/12, 6-9, a several-blocks-long open house from 105th St. to 86th St. along Fifth Ave., invites everyone to visit the string of museums and institutions that stay open for the evening, most free, and some with entertainment, either indoors or out. The Guggenheim, the Met, El Museo del Barrio, Museum of the City of New York, International Center of Photography, Jewish Museum, Cooper-Hewitt Museum, National Academy of Design, YIVO Institute, and Goethe House want us all to drop in and look around... It's Shakespeare Day at the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), 6/17, 11:30-4. At 11:30, there'll be a treasure hunt for parents and children, based on the plays; $5 per family. At 2, Shakespeare songs, sung in the auditorium. At 3, "Where the Wild Thyme Blows," a "romp" by the Performing Arts Alumni Theatre, Inc. While visiting, check out the glories of the Cranford Rose Garden, and a show of watercolors by Charles James Gerhart... It's Flag Day, 6/14, and, in historic observation, there'll be a parade in the city's oldest neighborhood—at noon, from the corner of Fulton and Water Sts. to Wall St., then to Broad and to Fraunces Tavern Museum. Reviewing stand will be at Federal Hall, 26 Wall St., and lots of honor guards, representatives of historic regiments, and venerable flags and regalia will be on view.

A FLURRY OF FESTIVALS—The Lower East Side Jewish fair is 6/17, 11-6, East Broadway from Essex to Montgomery Sts., and billed as "a tribute to Jewish music and art," with plenty of both, along with crafts, rides, folk-dancing, and exhibits... "A country jamboree" is a block party-fair, on 103rd St., between West End Ave. and Riverside Dr., 6/16, 11-7. Square dancing 2-4, live entertainment all day, arts-crafts booths, also plants, baked goods, foods, children's fun... On E. 54th St., between First and Second Aves., another fair, 6/16, 11-5. Food, crafts, sports—the neighborhood recreation center will be open for free swimming, track, basketball... All Saints Church, in Sunnyside, Queens, 46th St. between Queens Blvd. and 43rd Ave., will have a strawberry festival and street fair, 6/15, 7-9, and 6/16 noon-9. Raffles, gifts, entertainment, food (besides the sweet, sweet fruit)... Seizing the day, the Second Ave. crowd is having a Father's Day Festival 6/17, 11-5, from 69th to 89th Sts. Fine arts, three stages for entertainment, foods, things to buy galore, and nonstop goings-on... The annual Tompkins Square Festival, 6/16-17, 11-10, will be in the park this year, between Aves. A and B and 7th and 10th Sts. Artists, poets, musicians, dancers, craftsmen, and all kinds of live music and dance, including tap dancing in the wading pool (shades of Tommy Tune and Twiggy!).

JUST FOR FUN—Are you graceful? Is your dog? Or is your pet adept at leaping into the air to catch a Frisbee on the fly? It may be too late to enter this year, but call 408-0220 to find out, or to catch up for next year. Meanwhile, the finals will be 6/16, Frisbee Hill, Central Park—mid-park at 70th-72nd Sts., at 9:30 a.m. This is the Gaines Ashley Whippet Invitational, and it's for real... Cartoonists from TV and the comics will be at the Manhattan Savings Bank, Madison Ave. at 47th St., 6/11-15, noon-2 daily, to draw your caricature for you. Their other work will also be open to view... Thru 6/28, turn up at either the World Trade Center Plaza or the Harlem State Office Bldg., Lenox Ave. and 125th St., and, so they say, you can be part of a "live video link" between the two sites, thanks to artist Wendy Clarke. 11-4 Mon.-Fri., with more organized entertainment, noon-2, for us all to look at... If you fancy roller coasters, and love to scream as you make that big drop, then go out to Coney Island's Astroland Park 6/16 and help Dramamine celebrate the hundredth anniversary of the scare-ride. Expert Gary Kyriazi will be on hand to ride the Cyclone, and he just may give out with a championship scream—maybe about 1.

MID-JUNE'S CALENDAR also reveals these dates to note: 6/16 is "Bloomsday on Broadway," sixteen free hours to celebrate James Joyce and *Ulysses.* Drop in at Symphony Space, Broadway and 95th St., 8 a.m.-midnight, and hear some of the bard's beguiling words. Letters, dramatizations, and other selections supplement the centerpiece, and you can hear Helena Carroll, Estelle Parsons, John Rubinstein, Michael Moriarty, Barnard Hughes, Fritz Weaver, and many more take their turns. And free... The West Side YMCA, 5 W. 63rd St., has a week of free introductory classes in jazz dance, the art life, modern dance, yoga, Spanish, pottery, 6/11-16 (787-4400 to get schedule)... St. Mark's Poetry Project, will have a rock 'n' roll music and poetry benefit, 6/13, at the Ritz, with lots of surprises. $15 at box office, 119 E. 11th St. (674-0910)... "Psychology and Running," a panel on this complex subject, is open 6/13, 7-9, at the International Running Center, 9 E. 89th St. (860-4455). Free... Know a sorbet from a sherbert from ice cream? Except by taste? Learn all, at a Y workshop, 6/11, 6-9, at 44 W. 66th St. $25 (427-6000, ext. 179)... Attorney F. Lee Bailey will talk on "How Just Is Our System of Justice?" 6/15 at 8, at the Barbizon Plaza Hotel, C.P.S. and Sixth Ave., for the N.Y. Society for General Semantics. $5 (737-0354)... "Eighteen Horses: Ninety Years of Equestrian Statuary" is a remarkable show at a great site—Prospect Park's Grand Army Plaza arch, itself a monumental sculpture. Thru 6/17. Scott Pfaffman, John Rhoden, Florence Neal, and Tim Watkins are the sculptors.

TO LOOK AT AND BUY—Art Deco Week winds up 6/16-17 with an exhibition-sale of objects in that style and of that period, in the Cloud Club of the quintessentially Art Deco Chrysler Building, Lexington and 42nd. Jewelry, furniture, objets d'art, and more. Sat. noon-8, Sun. 11-6. $7.50 admission... Stamp Expo '84 East will be at the Sheraton Centre Hotel, Seventh Ave. at 52nd St., 6/12-14—noon-8 Tues.; 11-8 Wed. and Thurs. $3.75 for adults, $1 children 12-16. Free cards, displays, films, along with all the collectibles for sale. There will be an international bourse, an auction, and a foreign-nations court, and something for everyone—guaranteed to make experts of collectors, and collectors of novices... The last of the season's Records Flea Market, 6/16, 11-4, at EventCenter, 203 W. 25th St. It's free to enter, and every speed and favorite performer and style of sound will be available on disc (989-9026).

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

AND A BIT OUT OF TOWN—The Clearwater's annual Great Hudson River Revival happens 6/16, 17 at Croton Point Park, 30 miles north along the river. Music, dance, stories, environmental exhibits, nature walks, boat and beach programs, and string-band contests. Pete Seeger, Ronnie Gilbert, Tommy Makem, David Amram, among many, many more. $11.50 at gate, $20 a two-day pass; less in advance (914-454-7912)... *A Bide-A-Wee Shelter flea market*—10-3, 6/16, at the shelter parking lot, Wantagh, L.I.

Tours

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). 6/13, 11-3: the Conservatory and Hemlock Forest at the New York Botanical Garden, Bronx; take a picnic, or buy food there; $7. 6/17 at 11: Fifth Avenue mansions, "Millionaires' Mile"; $7. 6/17 at 9:30 a.m., a bus-walking tour focusing on "A History of Medicine in New York," with visits to various hospitals and sites; $17.

COUNTRY CLUB AREA OF THE BRONX, with Bronx County Historical Society (881-8900). 6/16 at 1, meet under Pelham Bay Park station of IRT No. 6 Lexington Ave. local, last stop. $4.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—Holidays in New York (765-2515). 6/17 at 2, meet on front steps of Pace U., across from City Hall, for a walk across the bridge; then visit the picturesque Heights neighborhood. $5.

FULTON FISH MARKET—See the area at its busiest, with South Street Seaport Museum (669-9400). 6/14 at 6 a.m., meet at Education Workshop, 171 John St. $12, children $10; must reserve ahead. Tour ends with a chowder breakfast.

MUNICIPAL ART SOCIETY—(935-3960). Queensborough Bridge 75th birthday tours, 6/16, 17 at 1; meet at Tramway entrance, Second Ave. and 59th St.; $8.

STATEN ISLAND: NORTH SHORE TO THE DUMP—With Shore Walkers of New York (663-2167). 6/17 at 9:15 a.m., meet at foot of escalators, S.I. Ferry Bldg. $3.

GREENWICH VILLAGE, Part II: "A Personality of Its Own." A New York Walk-About (582-8083 weekdays). 6/17 at 11 a.m. or 2 p.m., meet S.E. corner of Sixth Ave. and Waverly Pl. $5.

THE FABULOUS FIFTIES—Architectural walking tour by the Art Deco Society of N.Y. (758-9447). 6/16 at 10:30 a.m., meet at G.E. Bldg., Lexington Ave. and 51st St. $5.

OLD WESTBURY GARDENS, LONG ISLAND—(516-333-0048). Twilight lecture-tour series. 6/14 at 7:30: "Garden Roses: Selection, Planting, Year-Round Care," by Carl Totemeier. $3.

CHELSEA ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 6/16 at 1; call for meeting place. $5.

URBAN PARK RANGERS, tours and workshops; free unless noted. Bronx: 6/16 at 9 a.m., a day hike in Pelham Park (548-7880); meet at Environmental Center, across from section 2, Orchard Beach. 6/16 at 1, meet at Crotona Park Boathouse (589-0096) for a look at the denizens of Indian Lake—insects, turtles, frogs, and more. 6/16 at 1, meet at University Park, base of first north stairway on Cedar Ave. side, across from 2101 Cedar Ave., for a nature and history tour... Brooklyn (856-4210): 6/16 at 1, meet at Prospect Park Sea Lion Pool, for a look at the Zoo, past, present, future. 6/17 at 2, a kite-flying festival in Prospect Park's Long Meadow; learn about them and how to make one... Manhattan (397-3091): 6/16, meet under the arch of Washington Square Park, foot of Fifth Ave., at 2, for a look at this park's trees. 6/17 at 5 a.m., meet at C.P.W. and 96th St., for an exploration of Central Park's north end. 6/17 at 2, meet at Riverside Dr. and 72nd St., for a look at Riverside Park... Queens (699-4204): Astoria and Hell Gate Bridge, their history; meet at 1, 6/16, near parking lot, 19th St. and Hoyt Ave. 6/17 at 1, tour of the Queens zoo; meet at the main gate near the carousel... Staten Island: 6/17 at 10 a.m., meet at Martlings and Slosson Aves., for a navigating-the-woods learning session. Must register (442-1304).

PROSPECT PARK ENVIRONMENTAL CENTER—(636-1900). Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk. Must reserve.

BRYANT PARK—Weekly "*Once Around the Park*" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 6/16, Van Cortlandt Park, Bronx. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and *Independence Ave., Bronx* (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 6/16, Cunningham Park, Queens. 6/17, Van Cortlandt Park. Bronx. Noon-4; $15; phone (291-6825) for meeting places.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 6/16, Hudson River. $15 without transportation, $23 with. 6/17, Connecticut Shore; $10 and $18. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 6/11-13 at 7:35, vs. Pittsburgh... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 6/15 at 8, 6/16 at 4, 6/17 at 2, vs. Baltimore.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 6/17 at 3, vs. Toronto.

VOLLEYBALL—U.S. Olympic Men's Volleyball team plays the Chinese National Team. Madison Square Garden, 6/17 at 2 (564-4400). $8.50-$12.50

MADISON SQUARE GARDEN—Seventh Ave. and 33rd St. (564-4400). 6/15 at 7:30, all-star boxing; $10, $15. 6/16 at 8, all-star wrestling; $6-$11.

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OTHER EVENTS

Children

THE OWL AND THE PUSSYCAT—New musical by Anthony Osnato and Woodward Regan. Seventh Sign Theatre Co., at French Evangelical Church, 126 W. 16th St. (663-2648). Sat. thru 7/7, at 11 a.m., 12:30 and 2. $5.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 6/16 at 11 and 1, Innerplanetary Light Puppets, with Helen Coutroulos in "A Glimpse of Three Worlds." $2.50.

SPECIAL EXHIBITS—"Children's Art From the Studio in a School—1983-84." 400 works by public-school pupils. Federal Hall, 26 Wall St., thru 6/22, Mon.-Fri. 9-5... Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls... "New to Us, Children's Ideas on Museums." New Museum of Contemporary Art, 583 Broadway, between Prince and Houston St., thru 6/30... "Animals in Art," work by schoolchildren. Bide-A-Wee Home Association show, thru 6/16 at Union Savings Bank, 43 Main St., Westhampton Beach, L.I.

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum... **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn. 6/16 at 1, Castle Collages—create your own, with Maxine Feldman. Free, but must pre-register (772-0210). 6/17 at 2 and 3, "Magic! Magic! & More"; R.J. Lewis entertains. Free.

PUBLIC LIBRARY—Free unless noted. 328 E. 67th St. branch: 6/11 at 4, Theo Powell brings some animal friends to visit, and then visits... Riverside branch, 190 Amsterdam Ave., 6/12 at 3:30... Kips Bay Branch, 446 Third Ave., 6/12 at 4, John Bell and a singalong. Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7... Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... Washington Heights branch, 1000 St. Nicholas Ave. 6/13 at 11 a.m., short preschoolers' films; at 3:30, films for older children... Webster branch, 1465 York Ave., 6/14 at 3:30, Rainbow Puppet Works, "The Town Mouse and the Country Mouse."

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages. 6/16 at 1 and 3:30, 6/17 at 2, workshops to create dioramas and collages and summertime scenes. Free with museum admission. Note: last weekend programs till fall. Summer workshops start next week.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc. Also: 6/17 at 2, origami artist Edith Mason with designs for Father's Day.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. 6/16 at 1:30, Felicia Tedesco celebrates the solstice with stories of the sun. 6/17 at 1:30, Andrew Culver and his "tensegrity soundsphere network." Free with museum admission.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. *Same menu Mon.-Fri. 11:30-9. Pre-theater D.* Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. *American. Spcls. of the day incl. roast* duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. *Dining Room:* L *Mon.-Fri.* 11:30-2:30. D *Mon.-Sat.* 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

SUERKEN—27 Park Place, 267-6389. Casual. German-Seafood. Spcls: sauerbraten, schnitzel, fresh fish daily. Open Mon. 11:30-8, Tues.-Thurs. to 11:30 p.m., Fri. to 12:30 a.m., Sat. 12:30 p.m.-8:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken; chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor *cafe.* **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

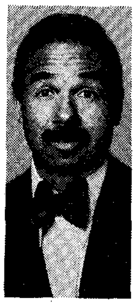
GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.



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RESTAURANT DIRECTORY

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE, DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs 3-11:30, Fri.-Sat. to 12:30. Private parties for 50 **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4 **(M)** AE, CB, DC, MC, V

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

L'ITALIANISSIMO—48 E. 29th St., 683-4833. Casual. Italian. Spcls: hot antipasto, fillet of striped bass livornese, veal rollatina Piedmontesse. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

L QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

EENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

EW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

EW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

OJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

AN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

7th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

LFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. *Res. sug. Open daily* 11:30-11:30. *Br Sun. noon-4.* **(I)** AE, CB, DC, MC, V.

MBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

ILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

ILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

AFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

ITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

RAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, near 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also at 17 East 48th St., 355-3345. D daily. **(M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30 a.m. to 7 p.m. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805; 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd, 245-9702; 32 Cedar St., 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

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Mix together for hours:
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430 Lexington Ave. at 43rd St. 599-8936
750 3rd Ave. at 47th St. 599-9342
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2 Penn Plaza Amtrak Level

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MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-811
Casual. Northern Italian. Spcl: veal chop Milanes
Open Mon.-Fri., Sun. noon-11:30, Sat. to midnigl
Complete L & D. Banquet room 20-100. **(M)**
AE, CB, DC, MC,

A LA FOURCHETTE—342 W. 46th St., 245-974
246-1960. Dress opt. French. Spcls: moules ma
nière, duckling bigarade, seafood Bercy. Res. nec.
Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:3
Closed Sun. **(M)** AE, CB,

ALGONQUIN—59 W. 44th St., 840-6800. Dress o
Two dining rooms. Continental. Res. sug. L noon-3.
Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buf
9:30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC,

THE ASSEMBLY STEAK & FISH HOUSE—16
51st St., 581-3580. Dress opt. Steakhouse. Spc
guaranteed prime beef, fresh fish, lobster. Res. su
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theat
D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

AU TUNNEL—250 W. 47th St., 582-2166. Casu
French. Spcls: noisette de veau, tripes à la mode
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-S
5:30-11:30. Complete D. Closed Sun. **(M)** A

BACKSTAGE AT HISAE'S—318 W. 45th S
489-6100. Casual. Continental. Spcls: smoked duc
sparkling shrimp, orange chicken, fettuccine, flou
der en papillote, rack of lamb with rosemary a
mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4.
Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Pa
ties for 20-80. Pianist nightly. **(M)** AE, MC,

BARBETTA—321 W. 46th St., 246-9171. Dress o
Northern Italian. Spcl: vitello tonnato. Res. nec.
Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Comple
pre-theater D 5:30-7. Private rooms. Closed Su
(M-E) AE, CB, DC, MC,

BEEFSTEAK CHARLIE'S—51st St. & Broadwa
757-3110. Casual. American. Spcls: steak, old fas
ioned barbecued ribs, hamburgers, incl. salad ba
shrimp, beer, wine or sangria with dinner. L Mo
Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat.
12:45, Sun. 1-10:45. Child's D. **(I-M)**
AE, DC, MC,

BEN BENSON'S STEAK HOUSE—123 W. 52
St., 581-8888. Casual. American. Spcls: stea
chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mo
Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Priva
parties for 100. Free valet parking after 6. **(M-E)**
AE, CB, DC, MC,

BOMBAY PALACE—30 W. 52nd St., 541-777
Casual. Indian. Spcls: barbecued steak on sizzlin
platter, lamb or beef Pasanda. Res. sug. L daily noo
3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L
D. Discount D parking. **(I-M)** AE, CB, DC, MC,

BROADWAY JOE STEAK HOUSE—315 W. 46
St., 246-6513. Dress opt. American. Spcls: prime si
loin, veal chop, jumbo shrimp. Res. sug. Open dai
5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC,

CAFFE FONTANA—811 Seventh Ave., at 52nd S
in the Sheraton Centre Hotel, 581-1000. Casua
Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3.
Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-
(I-M) AE, CB, DC, MC,

CENTURY CAFE—132 W. 43rd St., 398-198
Casual. American. Spcls: cherry smoked filet migno
with horseradish sauce, grilled salmon with mustar
beurre blanc, fresh fish daily. Res. sug. Open Mo
Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Priva
parties for 300. Video ent. nightly. Closed Sun. **(M**
AE, CB, DC, MC,

DARBAR—44 W. 56th St., 432-7227. Casual. India
Spcls: charcoal clay oven cooking, curry, vegetaria
fresh bread. Res. sug. L daily noon-3. D Mon.-Thur
5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-
a.m. **(M)** AE, CB, DC, MC,

FOOD AMONG THE FLOWERS—18 W. 56th S
541-9039. Jacket & tie required. French nouvel
cuisine. Spcls: lobster tail Wellington, poulet sauté
with lime and champagne vinaigrette, crisp ducklin
with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon
Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC,

FRANKIE AND JOHNNIE—269 W. 45th St., u
stairs, 245-9717. Casual. Steakhouse. Res. sug.
only Mon.-Sat. 4:30-midnight. Free parking afte
5:30. Closed Sun. **(M)** AE, CB, DC, MC,

FRERE JACQUES—151 W. 48th St., 575-186
Dress opt. French. Res. sug. L Mon.-Sat. noon-3.
Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount par
ing after 5:30. Closed Sun. **(I-M)** AE,

FUJI—238 W. 56th St., 245-8594. Casual. Japanes
Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sa
5:30-10:15 Complete L & D. Closed Sun. **(I-M)**
AE, CB, DC, MC,

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249-8380

RESTAURANT DIRECTORY

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/2-24. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls:

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shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" **CLUB—21 W. 52nd St.**, 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 7/1-24. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., Bloomingdale's, 705-2100. Re-creation of Fren railway dining car. Casual. Nouvelle cuisine. Re sug. L Mon.-Sat. 11-3. D Mon., Thurs 5:30-7:30. Hi tea Mon.-Fri. 3-5. Closed Sun. **(M)** A

LE VEAU D'OR—129 E. 60th St., 838-8133. Dre opt. French. Spcl: rognons de veau sauté moutarc Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:1 Complete L & D. Closed Sun. **(M)** A

THE MAGIC PAN—149 E. 57th St., 371-326 Casual. Continental. Spcls: crêpes, steak Diane, sc bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.r midnight, Sun. to 10 p.m. Complete L & D. Priva parties for 100. Also **1409 Ave. of the America** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, S from 11, Sun. 11-10. **(I)** AE, MC,

MAURICE—118 W. 57th St., in the Hotel Park Meridien, 245-7788. Jacket required. French nc velle. Spcls: foie gras aux choux cuit à la vape homard rôti à la vanille, millefeuilles de framboise Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noo 2:15. D daily 6-10:45. Pre-theater D 6-7. Complete **(E)** AE, CB, DC, MC,

MITSUKOSHI—465 Park Ave., at 57th S 935-6444. Dress opt. Japanese. Spcls: sushi, shal shabu, tempura. Res. nec. L Mon.-Sat. noon-2. Mon.-Sat. 6-10. Private parties for 20. Closed Su **(M-E)** AE, CB, DC, MC,

PARK ROOM—36 Central Park S., in the Pa Lane Hotel, 371-4000. Jacket required. Contine tal. Spcls: Dover sole, rack of lamb, filet mignon rc sini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. E Tues.-Sat. **(M)** AE, CB, DC, MC,

PLAZA HOTEL—Fifth Ave. & 59th St., 759-300 **Edwardian Room:** Dress opt. Continental. Res. ne B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noo 3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist dai 6-11. **(M-E) Oak Room:** Dress. opt. Continenta Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Ba** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.n Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafoo Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Su from noon. **(M-E) PalmCourt:** Dress opt. Continenta Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.n Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. (I **Trader Vic's:** Dress opt. Continental-Polynesia Res. nec. Cocktails and hors d'oeuvres Mon.-Sa 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnigh Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC,

REGINE'S—502 Park Ave., bet. 59th & 60th Sts 826-0990. Jacket & tie required. French. Spcls: l chaussons de veau aux pointes d'asperges, le tres de sole au beurre rose, le quadrillé de Charolais au quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pr theater D 6-8. Disco dancing from 10:30. Closed Su **(E)** AE, CB, DC, MC,

REGINETTE—69 E. 59th St., 758-0530. Casual. I ternational. Spcls: couscous, tartare de saumon, a gel's hair primavera. Res. sug. L Mon.-Sat. noon-5. Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Ja Wed. from 9. Closed Sun. **(M)** AE, DC, MC,

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pak stani. Spcls: tandoori chicken, sag gosht, brochette seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sa 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC,

TINO'S—235 E. 58th St., 751-0311. Jacket require Northern Italian. Spcls: linguine with broccoli & zu chini, costolette alla Milanese, pollo alla Tino. Re nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC,

TOP OF THE PARK—W. 60th St. & CPW, top Gulf & Western Bldg., 333-3800. Dress opt. Inte national cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC,

TUCANO—333 E. 60th St., 308-5353. Jacket & ti required. French-Cuisine Maximin. Spcls: petite tim bale de pâtes fraîches à la langouste rose, filet de ba aux poireaux et aux truffes. Res. nec. D Mon.-Sa 7-midnight. Private parties for 150. Complete Closed Sun. **(E)** AE, CB, DC, MC,

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AGORA—1550 Third Ave., at 87th St., 369-698 Casual. American-Continental. Spcls: marinated si loin kebab, chicken continental, Agora burgers, ic cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pian ist nightly and Br. **(M)** AE, CB, DC, MC,

AMERICAN STANHOPE—Fifth Ave., at 81st St 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m Br Sun noon-3. Ent. Tues.-Sat. **The Furnishe**

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Room: L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & 6/30-7/16. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. ***Cocktail lounge:*** *Piano 5-10:30. Private party room.* **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. D only 5-midnight daily. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L

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daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's—1501 Second Ave., at 78th St.**, 650-1455. **(I)** AE, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.**, 496-6280. **(M)** AE, CB, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Silas Antonio. Mon. & Tues., George Andre. Wed. & Fri., Hortencio Gomes. Thurs., Cecilia Engelhart. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 6/11, at 9 & 11, the Janet Lawson Quintet (Bill O'Connell, Ratzo Harris, Jimmy Madison, and Roger Rosenberg). 6/12-16, Ray Barretto & Herbie Mann. 6/18, Patricia Laing Quintet; Carol Chaikin and Laura Dryer. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 6/13, The Bellamy Bros. 6/14, Frank Ferruci, with Music of the Americas. 6/15-16, Lonnie Liston Smith. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. 6/11-16, Richie Beirach & Eddie Gomez. 6/18-23, John O'Neal & Ray Drummond. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 6/23, jazz pianist Adam Makowicz. Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/16, Diamonds in the Rough. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/11, 12, 18, 19, Ed Polcer's Midtown North. 6/13, 20, Hot Club of 54th St. 6/14-16, Balaban & Cats. 6/17, Danny D'Imperio and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/11, 18, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 6/12-17, Betty Carter & her trio. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/11, Sonny Ochs. 6/12, The Sleazebuckets. 6/13, The Because Family Picnic. 6/15, Allen Ginsberg. 6/16, John Stewart & Chuck McDermott. 6/17, Jane Brucker. 6/18, Tom Goodkind. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/11, Eunice Newkirk. 6/12, 13, Bross Townsend. 6/14-16, Harold Mabern & Jamil Nasser. 6/17, 18, Don Jay. **Upstairs:** Fri. & Sat. at 8, *Pizazz,* musical comedy. Every Thurs. at 8:30, the High-Heeled Women, and at midnight, *Not So New Faces of '84,* musical comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. 6/21 at 10: Jon Hendricks in concert. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Thru 6/24, Wed.-Sun., 10-3, singer-pianist Joe Derise with Frank Tate on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 6/17, The Floor Models. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/12-16, pianist John Bunch with Phil Flanigan on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 6/12-17, Abby Lincoln. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/16, the honky-tonk duo pianists Dick Hyman and Roger Kellaway, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Sol Yaged All-Stars. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 6/14-17, The Paquito d'Rivera Quintet with Claudio Roditi, Michel Camilo, Lincoln Goines and Portinho. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/13, John Epperson. 6/14, Kat Lane; Tone Deaf; The Soup. 6/15, Fast Forward; Sarcasuals. 6/16, The Pink. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/12-17, Pharoah Sanders AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 6/12-16, Clare Bathé with an evening of r & b, Broadway & ballads, and pop & *gospel, backed up by Steve Breves and his band,* Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 6/11, 18, Loup Garou. 6/12, The Drivers. 6/13, Elliott Murphy. 6/14-16, Buster Poindexter a.k.a. David Johansen. 6/17, The Delancey Hawaiians. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/11, Tito Puente and his Latin/Jazz Ensemble, the Bad Street Boys with soloist Terance Blanchard. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 6/11, 18, 25, Mel Lewis & the Jazz Orchestra. 6/12-17, The Steve Kuhn Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 6/11, 18, pianist Jim Roberts. 6/12-16, pianist Jane Jarvis with Milt Hinton on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC. V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC. MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/12-17, comedian Brad Garrett. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. 6/19-24, comedian Fred Willard. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/11-14, comedian Danny Curtis. 6/15, 16, comedians Bob Nelson, Richie Gold and Gary DeLena, Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magician Joe Devlin with Terry Day Fri. & Sat., *magicians* Slydini and Jerry Mitchell. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively *discotheque,* Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/30, Joe Barone and Lilyann Carol alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 6/12, Mario Toledo & Choros of Brazil. 6/13, Daniel Ponce & Ignacio Berrdia. 6/14, African Heritage Dancers & Drummers. 6/15, 16, Loremil Machado & Sarava Bahia Band. 6/19, Jim Pepper. AE, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Every Fri. & Sat., The Terry Homberg Trio play for dancing from 9-1 a m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. 6/12-16, Nicholas, Grover and Wray, Tues.-Fri. at 11. Sat. at midnight AE, MC, V.

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NIGHTLIFE

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/11-16, Don Elliott, Gail Wynters, & Grady Tate, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by singer Bonnie Koloc, Mon.-Thurs. at 11, Fri. & Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 6/11, Kristopher Antekeier. 6/12, Vincent de Martino. 6/13, Lucia Tristan. 6/14-17, *Late City Express;* musical revue. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** *Broadway Babylon,* musical revue featuring Scott Bakula, Melinda Gilb, and Jossie de Guzman, Fri.-Sat. at 8:30 & 11:30. 6/12, Nuvaana, a Latin band. AE, DC, MD, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 6/12, Molly Skates. 6/14, Debbie Whiting. 6/15, Nancy Harron. 6/16, Judy Kreston & David Lahm. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 6/12-17, Panama Francis salutes Chick Webb & Harlem Bands, featuring Herb Jeffries. (Closed Mon). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 7/1, singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 6/11, Scott Robertson at 8:30; Jennifer Lewis at 11. 6/12, Helen Baldassare. 6/13-16, Ron Towers at 8:30, Nan Mason at 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Shows at 8 and 10 or 11. 6/11, Smorgasbord, a revue. 6/12, Jeff Sommeral; Jinny Sager. 6/13, Paul Doorman; Constance Pachl. 6/14, Gerry Dieffenbach; Mark Arnold. 6/15, 22, 29, Ruth Hastings. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/12-16, 19-23, Dave McKenna. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. 6/11-7/7, pianist-singer Al Foster performs Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 6/11-13, Samir Safwat. 6/14-17, Ted Chavis. Nightly 8:30-2 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., June 13

2:06/WQXR-AM/FM—Dvorak: Sym #8 in G (Berlin Phil/von Karajan).

3:00/WNCN—Liszt: Hungarian Rhapsody #2 in c-sharp (Cziffra).

WNYC—Stokowski in 20th-century music: Goeb, Panufnik, etc.

4:06/WQXR-AM/FM—Handel: Sonata in d for Recorder & Continuo (Bruggen, Leonhardt, Bylsma).

6:00/WNCN—C.P.E. Bach: Sym #1 in D (Pearson, English Chamber Orch/Leppard).

7:00/WNYC—Prokofiev: Pensees (Zakarian).

7:06/WQXR-AM/FM—Boccherini: Qnt, Op. 25 (Marlboro Music Festival Qnt).

8:00/WNYC—Shostakovich: Sym #9 (Weller).

8:06/WQXR-AM/FM—R. Strauss: Sinfonia Domestica (Berlin Phil Orch/von Karajan).

9:00/WNCN—Paganini: Caprices Op. 1, #9, 13, 14, 17 & 24 (Ma, Zander).

10:00/WNCN—Mozart: Cto for Oboe in C (de Vries).

WNYC—DeJohnette/Abercrombie: Picture #2.

Thurs., June 14

2:06/WQXR-AM/FM—Mozart: Qnt in A for Clarinet & Strings (Meyer, Berlin Phil Qt).

3:00/WNCN—Schubert: Impromptu in B-Flat, Op. 142, #3 (Perahia).

WNYC—John McCormack: a 100th birthday tribute.

4:06/WQXR-AM/FM—Bach: Cto for Violin & Oboe (Killmer, P. Zukerman).

6:00/WNCN—Moscheles: Sextet in E-Flat, Op. 35 (Consortium Classicum).

7:00/WNYC—Vaughan Williams: Sym #8 in d (Previn).

8:00/WNYC—Rachmaninoff: Piano Cto #3 (Ousset, Los Angeles Phil/Herbig).

8:06/WQXR-AM/FM—Haydn: Mass in Time of War (Morison, Thomas, Witsch, Kohn, Chorus & Sym Orch of the Bavarian Radio/Kubelik).

9:00/WNCN—Brahms: Sehnsucht; Minnelied; Sonntag (Prey, Deutsch). Live from Carnegie Hall.

10:00/WNYC—Cage: Dream for Solo Viola (Phillips).

11:00/WNCN—Chopin: Variations on a Theme by Rossini (Rampal, Veyron-Lacroix).

Fri., June 15

2:06/WQXR-AM/FM—Brahms: Piano Cto #1 in d, Op. 15 (Brendel, Amsterdam Concertgebouw Orch/Issaerstedt).

3:00/WNCN—Delius: North Country Sketches (Royal Phil Orch/Beecham).

WNYC—An afternoon with Pauline Oliveros.

4:06/WQXR-AM/FM—Boccherini: Cello Cto #2 in D (Rostropovich, Collegium Museum, Zurich/Sacher).

6:00/WNCN—Britten: Prelude & Fugue, Op. 29 (English Chamber Orch/Britten).

7:06/WQXR-AM/FM—Boismortier: Trio Sonata in e (Kovacs, Sztankovits, Fabian).

8:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #4 (I Musici).

WNYC—Thompson: Frostiana (U.S. Air Force Singing Sargeants/Jessop).

8:06/WQXR-AM/FM—Boyce: Excerpts from Prospect Before Us (Royal Opera House Orch, Covent Garden/Irving).

9:00/WNCN—Bach: Cto for Flute, Violin & Harpsichord in a (Fine Arts String Qt).

9:06/WQXR-AM/FM—Schubert: Sym #5 in B-Flat (de Larrocha, Detroit Sym Orch/Semkow).

9:30/WNYC—Stravinsky: Oedipus Rex (Stravinsky).

Sat., June 16

10:00 a.m./WNCN—Ricciotti: Concertino for 4 Violins, Viola, Cello & Basso Continuo #4 in f (Paillard Chamber Orch/Paillard).

WNYC—Schubert: Sym #8 in b "Unfinished" (Britten).

10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #6 in B-Flat (English Concert/Pinnock).

11:00 a.m./WNCN—D. Scarlatti: Sonata in A (Segovia).

12:00/WNYC—Brahms: Sonata for Violin & Piano in E-Flat, Op. 120, #2 (DeGaetani, Trampler, Luvisi).

12:06/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 3 (Acad. of St. Martin/Marriner).

1:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in C (Haynes, Orch of the 18th Century/Bruggen).

2:06/WQXR-AM/FM—Leoncavallo: La Boheme (Bonisolli, Weikl, Popp, Munich Radio Orch/Wallberg).

4:00/WNCN—Piston: Sonata for Flute & Piano Sonata (Baker, Makas).

6:06/WQXR-AM/FM—Chabrier: Espana (Orch de Paris/Jacquillat).

7:00/WNCN—Chavez: Sinfonia India (Mexican National Sym Orch/Chavez).

8:06/WQXR-AM/FM—Grieg: Violin & Piano Sonata #3 in c, Op. 45 (Wilkomirska, Barbosa).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in Toulouse, France.

WNCN—Gretry: Zemire et Azor (Mesple, Simonka, Bufkens, Gorp, Belgian Radio Orch & Chorus/Doneux).

9:06/WQXR-AM/FM—Mendelssohn: Sym #3 (Riegel, Troyanos, Lloyd, Hillebrandt, Gilmore, Men of the Cleveland Orch Chorus, Cleveland Orch/von Dohnanyi).

9:30/WKCR—Massenet: Manon (Feraldy).

Sun., June 17

10:00 a.m./WNCN—Mozart: Fantasia in c (Bilson).

WNYC—Haydn: Trio in G (Cortot, Thibaud, Casals).

10:06 a.m./WQXR-AM/FM—Beethoven: Qt #9 in C, Op. 59 (Amadeus Qt).

11:00 a.m./WNCN—M. Haydn: Sym in G (English Chamber Orch/Mackerras).

12:00/WNYC—Purcell/Britten: No Resistance Is But Vain, duet (de Gaetani).

1:00/WNCN—Tchaikovsky: The Tempest, Op. 18 (Chicago Sym Orch/Abbado).

2:06/WQXR-AM/FM—Tebaldi and Di Stefano in concert.

3:00/WNCN—Glazounov: Qt for Saxophones in B-Flat, Op. 109 (Mikhailov, Oseichuck, Vorontsov, Eremin).

3:06/WQXR-AM/FM—Mahler: Sym #10 (New York Phil/Sanderling).

4:00/WNCN—Gibbons: Organ Works (Hogwood).

6:00/WNYC—Monteverdi and the birth of opera.

7:00/WNCN—Stravinsky: Roi des etoiles (Festival Singers of Toronto, CBC Sym Orch/Stravinsky).

8:00/WNYC—Beethoven: Two Military Marches in F, #18 & 19 (St. Louis Sym Orch & Chorus/Slatkin).

8:06/WQXR-AM/FM—Mascagni: L'amico Fritz (Pavarotti, Feni, Sardinero/Gavazzeni).

10:00/WNYC—Issac: A la bataglia (N.Y. Pro Musica).

Mon., June 18

2:06/WQXR-AM/FM—Glazounov: The Seasons (L'Orch de la Suisse Romande/Ansermet).

3:00/WNCN—Hindemith: Kleine Kammermusik, Op. 24 #1 (Cto Amsterdam).

WNYC—Stockhausen: Song of the Youths.

4:06/WQXR-AM/FM—Torelli: Violin Cto #10 in A, Op. 8 (Toposlki, New Vienna Qt).

6:00/WNCN—Holst: Cto for 2 Violins, Op. 49 (Hurwitz, Sillito, English Chamber Orch/Holst).

6:30/WNYC—Bernstein: Slava! (Bernstein).

7:00/WNCN—Offenbach: Orpheus in the Underworld: Ov (Phil Orch/Marriner).

7:06/WQXR-AM/FM—Weber: Invitation to the Dance (Philadelphia Orch/Ormandy).

8:00/WNCN—Chopin: Ballade #4 in f, Op. 52 (Davidovich).

WNYC—Coates: March "London Bridge" (Weldon).

9:00/WNCN—Mendelssohn: Piano Trio #2 in c, Op. 66 (Arden Trio). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Verdi: I Vespri Siciliani (Boston Sym Orch/Ozawa).

Tues., June 19

2:06/WQXR-AM/FM—Franck: Sym in d (New Phil Orch/Davis).

3:00/WNCN—Butterworth: A Shropshire Lad (Halle Orch/Barbirolli).

4:06/WQXR-AM/FM—Vivaldi: Cto in D (The Romeros).

6:00/WNCN—Clementi: Sonata for Piano in f-sharp, Op. 26, #2 (Horowitz).

6:30/WNYC—Hindemith: Clarinet Sonata (Kloecker, Genuit).

7:00/WNCN—Tchaikovsky: Romeo and Juliet (Vienna State Opera Orch/Scherchen).

7:06/WQXR-AM/FM—Liszt: Six Consolations (Barenboim).

8:00/WNCN—Manhattan Woodwind Qnt.

WNYC—Mozart: Sonata in G (Anievas, Zlotkin).

8:06/WQXR-AM/FM—Mozart: Mass in C (Mathis, Procter, Grobe, Quirck, Chorus & Orch of the Bavarian Radio/Kubelik).

9:00/WNCN—Creston: A Rumor (Aurora String Qt, San Francisco Sym/Cleve).

10:00/WNYC—Janacek: Piano Sonata (Bernathova).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Wed/**Movie**: Don't Change My World
Thu/**Movie**: Shipwreck!
Tue/**Movie**: The Dark Crystal
S Fri/**Movie**: The Wedding Night
Tue/Stevie Wonder

6:30
2 4 News
5 Porky and Friends
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Fri/**Movie**: Misty
Mon/National Geographic Special
S Wed/**Movie**: The Secret of N.I.M.H.

7:00
2 Morning News
4 Today
5 Popeye
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
S Thu/Dot and the Kangaroo
Mon/Thunderbirds 2086
Tue/**Movie**: Pajama Tops

7:30
5 Bugs and Porky
11 Superfriends
H Wed/Fraggle Rock
Mon/**Movie**: The Pirate Movie
S Fri/Doobie Brothers
Tue/**Movie**: Rocky III

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie**: Tin Man
Thu/Not *Necessarily* the News
Fri/**Movie**: Grease 2
S Wed/**Movie**: On the Waterfront

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Thu/**Movie**: A Boy Named Charlie Brown
S Thu/Ernie Kovacs
Mon/Dot and the Kangaroo

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
S Fri/Paper Chase: The Second Year
Tue/Faerie Tale Theatre (cc)
W Wed/**Movie**: The Wedding Party
Thu/**Movie**: Grease 2
Mon/**Movie**: Yol
Tue/**Movie**: Lookin' to Get Out

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Mon/Video Jukebox
Tue/Dolly Parton

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Robin's Nest
9 Romper Room
11 Civic Programming
H Wed/**Movie**: Let's Spend the Night Together
Thu/Linda Ronstadt
Fri/**Movie**: Mountain Family Robinson
Mon/**Movie**: The Hunter
Tue/**Movie**: The Riddle of the Sands
S Wed/**Movie**: The Barretts of Wimpole Street
Thu, Tue/**Movie**: Please Believe Me
Fri/**Movie**: Sherlock Holmes and the Woman in Green
Mon/**Movie**: Smilin' Through

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden
H Thu/**Movie**: Poltergeist
W Public Affairs

11:30
4 Dream House
7 Loving
11 News
H Wed/**Movie**: Six Pack
S Tue/Paper Chase: The Second Year

12 **NOON**
2 Body Language
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed/**Movie**: All Mine to Give (1956). Glynis Johns, Cameron Mitchell.
Thu/**Movie**: The Daring Dobermans (1973). Charles Knox Robinson, Tim Considine.
Fri/**Movie**: Bedelia (1947). Margaret Lockwood, Ian Hunter.
Mon/**Movie**: Fury at Smuggler's Bay (1963). Peter Cushing, John Fraser.
Tue/**Movie**: The Hands of Orlac (1961). Mel Ferrer, Dany Carrell.
H Fri/**Movie**: Rocky III
Mon/**Movie**: Tin Man
Tue/**Movie**: Voices
S Wed/Lone Star Bar & Grill
Thu/**Movie**: Star Trek II
Fri/**Movie**: You Can't Take It With You
Mon/**Movie**: Threshold
W Wed/**Movie**: Dangerous Summer
Thu/**Movie**: Tender Mercies
Fri/**Movie**: On the Waterfront
Mon/**Movie**: Magic Laser
Tue/To Basie, With Love

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
S Tue/**Movie**: The Sign of Four

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Honeymoon (1947). Shirley Temple, Franchot Tone.
Thu/**Movie**: The Glass Web (1954). Edward G. Robinson, John Forsythe.
Fri/**Movie**: They Won't Believe Me (1947). Robert Young, Susan Hayward.
Mon/**Movie**: The Half-Breed (1952). Robert Young, Janis Carter.
Tue/**Movie**: Three Blondes in His Life (1960). Jock Mahoney.
H Thu/**Movie**: Twice Upon a Time

1:30
2 As the World Turns
H Wed/Rich Little
S Wed/**Movie**: Pajama Tops
W Tue/**Movie**: Blue Thunder

2:00
4 Another World
5 News
7 One Life to Live
11 Sally Field Is Gidget
H Fri/**Movie**: The Riddle of the Sands
Mon/**Movie**: Right of Way
Tue/**Movie**: The Dark Crystal
S Thu/**Movie**: Julius Caesar
Fri/**Movie**: The Sting II
Mon/**Movie**: Where the Spies Are
W Wed/**Movie**: Lookin' to Get Out
Thu/**Movie**: Waltz Across Texas
Fri/**Movie**: Zapped!
Mon/**Movie**: Dangerous Summer

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Jetsons
H Wed/**Movie**: The Year of Living Dangerously
Thu/**Movie**: Shipwreck!
S Tue/**Movie**: Sherlock Holmes and the Woman in Green

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry

3:15
W Mon/**Movie**: Lianna

3:30
5 Woody and Bugs (except Fri)
Fri/**Special**: Goofy's Olympics
11 Battle of the Planets
H Tue/Dolly Parton
S Wed/Odyssey of the Pacific
W Tue/**Movie**: Coming Out Alive

3:45
W Fri/Movie Talk
Mon/**Movie**: The Bridge on the River Kwai

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Channel 9's Great Record Album Collection
11 Mork & Mindy
13 Sesame Street (cc)
H Fri/**Movie**: Misty
Mon/Video Jukebox
Tue/**Movie**: Grease 2
S Fri/My Mother Was Never a Kid
W Wed/**Movie**: The Dynamite Brothers
Thu/NBA Season in Review

4:05
S Thu/Dot and the Kangaroo

4:15
W Fri/**Movie**: Deathwatch

4:30
4 People's Court
5 H.O.T.
7 New York Style
9 Wed/**Movie**: Act of Violence (1949). Van Heflin, Janet Leigh.
Thu/**Movie**: Horrors of the Black Museum (1959). Michael Gough, June Cunningham.
Fri/**Movie**: Kiss the Blood Off My Hands (1948). Burt Lancaster, Joan Fontaine.
Mon/**Movie**: Curse of the Swamp Creature (1966). John Agar, Francine York.
Tue/**Movie**: The Unearthly (1957). John Carradine, Allison Hayes.
11 Wed/Little House on the Prairie
Thu-Tue/Happy Days Again
H Wed/Fraggle Rock
Thu/**Movie**: The Dark Crystal
Mon/National Geographic Special
S Mon/Thunderbirds 2086
Tue/My Mother Was Never a Kid

5:00
2 4 7 News
5 Gilligan's Island
11 Thu-Tue/Little House on the Prairie
13 Rainbow Movie of the Week
H Wed/Land of the Free
S Wed/**Movie**: The Secret of N.I.M.H
Fri/**Movie**: Huckleberry Finn
W Thu, Tue/Animalympics

5:30
5 What's Happening
H Fri/Fraggle Rock
Mon/**Movie**: The Pirate Movie
S Thu/**Movie**: The Wedding Night
Tue/Ernie Kovacs
W Wed/Best of Floyd

Evening, June 13 - 15 and 18 - 19

Wed., June 13

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: Tin Man

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
S Lone Star Bar & Grill
W News

7:00
2 4 7 11 News
5 M*A*S*H
9 Best of Saturday Night
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
W **Movie**: The Caine Mutiny

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 **Baseball**: Yankees vs. Boston Red Sox
21 Nightly Business Report
31 New Tech Times

8:00
2 **Movie**: A Tale of Two Cities (1980). Chris Sarandon, Peter Cushing. Seventh making of this Dickens

lassic of love and
onor during the French
evolution.
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
13 A Walk Through the
0th Century
21 I Can Jump Puddles
31 Neighborhood Voices
H **Movie:** Let's Spend
e Night Together
N **Movie:** Kagemusha
S **Movie:** National
ampoon's Class
eunion

:30
5 Carol Burnett
9 **Movie:** Sam's Song
974). Robert De Niro,
ennifer Warren
31 Apple Arts

:00
4 Facts of Life
5 Merv Griffin
7 **Movie:** Tomorrow's
hild (1982). Stephanie
imbalist, William
therton. A young
ouple take part in an
xperiment to grow a
aby outside the
other's body. (cc)
13 Masterpiece Theatre:
he Good Soldier (cc)
21 Monty Python
31 Coming of Age

:10
W Comedy Clips

:30
4 Duck Factory
21 Fawlty Towers
H Hitchhiker
S Bizarre (cc)
W **Movie:** The Soldier

10:00
4 St. Elsewhere
5 11 News
21 Good Neighbors
31 Will Our Children
hank Us?
H **Special:** Hooker
S **Movie:** Boarding
chool

10:30
9 Nine on New Jersey
11 News
21 The Fall and Rise of
eginald Perrin

11:00
2 4 7 News
5 Taxi
9 Cosmos Soccer
11 Odd Couple
13 George Kennan: A
Critical Voice
21 International Edition
H **Movie:** Middle Age
Crazy
N **Movie:** Seven
Samurai
W **Movie:** Kinky Ladies
of Bourbon Street

11:30
2 Police Story
4 Tonight
5 Jerry Lewis
7 Nightline
11 Honeymooners
21 Latenight America

11:45
S **Movie:** On the
Waterfront

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek

12:30
2 **Movie:** The Great
Alligator (1981). Mel
Ferrer, Barbara Bach
4 David Letterman
5 Thicke of the Night
7 Entertainment
Tonight
W **Movie:** Pygmalion

12:35
H **Movie:** Prom Night

1:00
7 **Movie:** She Lives
(1973). Season Hubley,
Desi Arnaz Jr.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:40
S **Movie:** Lookin' to
Get Out

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Robin and
the Seven Hoods (1964).
Frank Sinatra.
9 Joe Franklin
11 **Movie:** Blondie For
Victory (1942). Penny
Singleton, Arthur Lake.

2:10
H **Movie:** The Year of
Living Dangerously

2:30
4 Mary Tyler Moore
W **Movie:** The Caine
Mutiny

3:00
4 Bob Newhart
9 **Movie:** Tall in the
Saddle (1944). John
Wayne.

3:25
S **Movie:** National
Lampoon's Class
Reunion

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:10
H **Movie:** Tin Man

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
S **Movie:** Pajama Tops

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., June 14

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly
News
21 Computer Chronicles
31 McLaughlin Group
H **Movie:** Right of Way

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business
Report
21 Computer
Programme (cc)
31 News From City Hall
W News

7:00
2 4 7 11 News
5 M*A*S*H
9 Best of Saturday
Night
13 MacNeil/Lehrer
Newshour
21 Doctor Who
31 America Works
S Rock of the '80s
W **Movie:** Tender
Mercies

7:30
2 Wheel of Fortune
4 **Special:** Kids 4 Kids
5 All in the Family
7 Entertainment
Tonight
9 Benny Hill
11 **Baseball:** Yankees
vs. Boston Red Sox
21 Nightly Business
Report
31 Last Chance Garage

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 Closeup: War and
Power—The Rise of Syria
9 News 9: Prime Time
13 First Edition
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** A Boy
Named Charlie Brown
N **Movie:** One Sings,
the Other Doesn't
S **Movie:** Psycho II

8:30
4 Family Ties
5 Carol Burnett
9 **Baseball:** Mets vs.
St. Louis Cardinals
13 Bits and Bytes
21 State of the Arts
31 America's Black
Forum

9:00
2 **Basketball:** NBA
Championship Game (if
necessary)
4 Cheers
5 Merv Griffin
7 Lottery!
13 Mystery!: Quiet as a
Nun (cc)
21 Great Railway
Journeys of the World
31 Let the Good Times
Roll With B.B. King
W **Movie:** The Winter
of Our Dreams

9:30
4 Night Court
H Not *Necessarily* the
News

10:00
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
21 Long Island
Speak-Out
31 An Evening With Bill
Monroe
H Linda Ronstadt
N Punishment #12
S Ernie Kovacs

10:15
9 Kiner's Korner

10:30
11 News
W **Movie:** Yol

11:00
4 7 News
5 Taxi
9 Best of Saturday
Night
11 Odd Couple
13 Jazz Tonight
21 Long Island Week
H Video Jukebox

11:30
2 News
4 Tonight
5 Jerry Lewis
7 **Golf:** 1984 U.S.
Open
9 Racing From
Roosevelt
11 Honeymooners
21 Latenight America
H **Movie:** The Sting II
S **Movie:** Star Trek II

11:45
7 Nightline

12 **MIDNIGHT**
2 Trapper John, M.D.
9 News
11 Star Trek
N **Movie:** Betrayal

12:15
7 Eye on Hollywood

12:30
4 David Letterman
5 Thicke of the Night
9 Laugh-In

12:45
7 Entertainment
Tonight

1:00
2 **Movie:** The Gift of
Love (1978). Marie
Osmond.
9 The Saint
11 Twilight Zone

1:15
7 **Movie:** Guns of
Darkness (1962). David
Niven, Leslie Caron.
H **Movie:** The Dark
Crystal
W **Movie:** Garage Girls

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Mistress
Pamela

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Interns
(1962). Michael Callan,
Cliff Robertson.
9 Joe Franklin
11 **Movie:** Blondie Goes
to College (1942).
Penny Singleton, Arthur
Lake.
W **Movie:** Friday the
13th, Part III

2:30
4 Mary Tyler Moore

2:45
H **Movie:** Friday the
13th, Part III

3:00
4 Bob Newhart
9 **Movie:** Seven
Sinners (1940). John
Wayne, Marlene
Dietrich.

3:05
S **Movie:** Psycho II

3:30
4 Bob Newhart
11 One Step Beyond
W Best of Floyd

4:00
4 Here's Lucy
11 Life of Riley

4:25
H **Movie:** Poltergeist

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S Rock of the '80s

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., June 15

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly
News
21 Victory Garden
31 Opening Night
H **Movie:** Grease 2

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business
Report
21 Square Foot
Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday
Night
11 Jeffersons
13 MacNeil/Lehrer
Newshour
21 Doctor Who
31 Presente
S Paper Chase: The
Second Year
W **Movie:** A
Midsummer Night's Sex
Comedy

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment
Tonight
9 Benny Hill
11 News
21 Nightly Business
Report
31 Computer Chronicles

8:00
2 Dukes of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Baseball:** Yankees
vs. Baltimore Orioles
13 Washington Week in
Review
21 Smithsonian World
31 Greening of
America: Environmental
Action 1984
H **Movie:** Rocky III
N **Movie:** The Front
S **Movie:** The Sting II

8:30
5 Healthbeat Magazine
7 Webster
9 **Baseball:** Mets vs.
St. Louis Cardinals
13 Wall $treet Week
W Comedy Clips

9:00
2 Dallas
4 **Movie:** Dracula
(1979). Frank Langella,
Laurence Olivier. A
not-quite-successful
attempt to recreate the
acclaimed Broadway
production.
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** The
Inspector General
(1949). Danny Kaye.
31 Masterpiece Theatre:
The Good Soldier
W **Movie:** Losin' It

9:30
13 Enterprise
31 Masterpiece Theatre:
Nancy Astor

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
13 Quest II
H **Movie:** National
Lampoon's Class
Reunion
N **Movie:** The Mad
Adventures of Rabbi
Jacob
S Doobie Brothers

10:30
11 News

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Charlie
Bubbles (1968). Albert
Finney, Liza Minnelli.
21 Sneak Previews
W Leonard Report

11:30
2 **Movie:** Salvage I
(1979). Andy Griffith,
Trish Stewart.
4 Tonight
5 Jerry Lewis
7 Nightline
11 Odd Couple
21 Latenight America
H **Movie:** National
Lampoon's Vacation
S **Movie:** Night Shift
W **Movie:** Expose Me
Lovely

12 **MIDNIGHT**
7 Eye on Hollywood
9 How the West Was
Won
11 Honeymooners
N Berlin
Alexanderplatz (Part 1)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
11 Star Trek

1:00
9 The Saint
W **Movie:** On the
Waterfront

1:15
H **Movie:** The Hunter

1:20
S **Movie:** Penitentiary

1:30
11 News

1:45
2 **Movie:** The Front
Page (1974). Jack
Lemmon, Walter
Matthau.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment
Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
7 **Movie:** W.C. Fields
and Me (1976). Rod
Steiger.

2:55
H **Movie:** The Riddle of
the Sands

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Big Jim
McLain (1952). John
Wayne, Nancy Olson.
11 **Movie:** Black Sunday
(1961). Barbara Steele,
John Richardson.
W **Movie:** Coming Out
Alive

3:05
S **Movie:** Sherlock
Holmes and the Woman
in Green

3:30
4 Bob Newhart
5 **Movie:** Creation of
the Humanoids (1962).
Dan Megowan.

3:51
2 **Movie:** Twilight
People (1975). John
Ashley, Pat Woodell

SOLUTIONS TO LAST WEEK'S PUZZLES

R	O	U	N	D	A	B	O	U	T					P
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TELEVISION

4:00
❹ Bob Newhart

4:30
❹ Here's Lucy
⓫ Abbott & Costello

4:45
Ⓗ **Movie:** National Lampoon's Class Reunion

5:00
❹ Here's Lucy
❾ News
⓫ Biography

5:30
❷ Public Hearing
❹ More Real People
❾ **Movie:** Action in Arabia (1944). George Sanders, Virginia Bruce.
⓫ Insight

Mon., June 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Solid Gold Hits
⓭ New Jersey Nightly News
㉑ Great Outdoors (cc)
㉛ All About TV
Ⓢ **Movie:** The Sting II

6:30
❺ One Day at a Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Rod and Reel
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Humancare Today
Ⓦ Sports Special

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock
Ⓦ **Baseball:** Yankees vs. Detroit Tigers

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ PM Magazine
❼ **Baseball:** TBA
❾ News 9: Prime Time
⓫ **Movie:** Nadia (1984). Johann Carlo, Joe Bennett. The story of the Olympic gold medalist's victories and defeats in competition and her personal life.
⓭ Great Performances: Buddenbrooks (cc)
㉑ Jacques Cousteau
㉛ A Walk Through the 20th Century
Ⓗ Willie Nelson
Ⓝ **Movie:** Betrayal
Ⓢ Stevie Wonder

8:30
❺ Carol Burnett
❾ Benny Hill

9:00
❷ One Day at a Time
❹ **Movie:** Family Reunion (1981). Bette Davis, J. Ashley Hyman. Part 2 (Part 1, Sun., May 17, 9 p.m.).
❺ Merv Griffin
❾ **Special:** Television and the Presidency
㉑ Nature of Things
㉛ Cityscope
Ⓢ **Movie:** National Lampoon's Vacation (cc)
Ⓦ **Movie:** Dynamite Chicken

9:30
⓭ The World of James Joyce
㉛ A Taste of China
Ⓗ **Movie:** The Hunter

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Let the Good Times Roll With B.B. King
㉛ German Professional Soccer
Ⓝ **Movie:** Knife in the Water
Ⓦ **Movie:** National Lampoon's Vacation

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Best of Saturday Night
⓫ National Lampoon's "Hot Flashes"
⓭ Quest II
㉑ Tony Brown's Journal
Ⓢ **Movie:** Mistress Pamela
Ⓦ **Movie:** Puss 'n' Boots

11:30
❷ **Special:** A Roof Too Small, a Price Too High: The Crisis of Middle Class Housing in New York
❹ Best of Carson
❺ Baretta
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Ⓗ Comedy Store's 10th Anniversary

12 **MIDNIGHT**
❷ Hart to Hart
❼ Eye on Hollywood
⓫ Star Trek
Ⓝ **Movie:** Pandora's Box
Ⓦ Electric Blue

12:30
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight
❾ Laugh-In
Ⓗ **Movie:** Psycho II

12:40
Ⓢ **Movie:** The Sting II

1:00
❷ Columbo
❼ **Movie:** The Salzburg Connection (1972). Barry Newman, Anna Karina.
❾ The Saint
⓫ Twilight Zone
Ⓦ **Movie:** The Soldier

1:30
❹ Mary Tyler Moore
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ Rat Patrol
❾ Joe Franklin
⓫ **Movie:** Murder Is a One-Act Play (1974). Robert Powell.

2:30
❹ Mary Tyler Moore
❺ Best of Midday
Ⓗ **Movie:** Tin Man
Ⓢ **Movie:** Lookin' to Get Out
Ⓦ **Movie:** Dangerous Summer

3:00
❹ Bob Newhart
❾ **Movie:** The Far Country (1955). James Stewart.

3:30
❹ Here's Lucy
❺ Off the Set
⓫ One Step Beyond

4:00
❹ Here's Lucy
⓫ Life of Riley

4:15
Ⓗ **Movie:** Right of Way
Ⓢ **Movie:** Threshold

4:30
❹ More Real People
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., June 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Solid Gold Hits
⓭ New Jersey Nightly News
㉑ Antiques XI
㉛ World Chronicle
Ⓗ **Movie:** Rocky III

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Magic of Oil Painting IV
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Best of Saturday Night
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Rebop
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** Blue Thunder

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ **Baseball:** Yankees Vs. Detroit Tigers
㉑ Nightly Business Report
㉛ Do It Yourself

8:00
❷ **Movie:** The Rules of Marriage (1982). Elizabeth Montgomery, Elliott Gould. Contemporary drama of a supposedly happily-married couple's break-up and its effect on their children and friends.
❹ A-Team
❺ PM Magazine
❼ Foul-Ups, Bleeps, & Blunders
❾ News 9: Prime Time
⓭ Nova (cc)
㉑ The Pallisers
㉛ The Shakespeare Plays: Pericles
Ⓗ **Movie:** The Dark Crystal
Ⓝ Punishment #12
Ⓢ Paper Chase: The Second Year

8:30
❺ Carol Burnett
❼ Three's Company (cc)
❾ **Movie:** A Man and Woman (1966). Anouk Aimee, Jean-Louis Tritignani.

9:00
❹ Riptide
❺ Merv Griffin
❼ Hotel (cc)
⓭ American Playhouse Oppenheimer (Part VI) (cc)
㉑ Masterpiece Theatre To Serve Them All My Days (cc)
Ⓢ **Movie:** The Sign of Four
Ⓦ **Movie:** Lookin' to Get Out

9:30
Ⓗ **Movie:** Curtains

10:00
❹ Remington Steele
❺ ⓫ News
❼ Hart to Hart (cc)
⓭ ㉑ N.Y. State Hotline: Call Governor Cuomo
Ⓝ Berlin Alexanderplatz (Parts 4-6)

10:30
❾ Laugh-In
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Best of Saturday Night
⓫ National Lampoon's "Hot Flashes"
⓭ Intercom
㉑ Inside Story
Ⓗ **Movie:** National Lampoon's Class Reunion
Ⓢ Ernie Kovaks
Ⓦ **Movie:** P- - - - Talk

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Baretta
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Star Trek

12:30
❷ McCloud
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight
❾ Laugh-In
Ⓗ **Movie:** Let's Spend the Night Together
Ⓢ **Movie:** National Lampoon's Class Reunion
Ⓦ **Movie:** Pygmalion

1:00
❼ **Movie:** Aaron Slick From Punkin Circle (1952). Robert Merrill, Dinah Shore.
❾ The Saint
⓫ Twilight Zone
Ⓝ **Movie:** The Mad Adventures of Rabbi Jacob

1:30
❹ Mary Tyler Moore
⓫ News

2:00
2 News
4 Mary Tyler Moore
5 **Movie**: Four Daughters (1938). Lane Sisters, Claude Rains.
9 Joe Franklin
11 **Movie**: Murder Motel (1975). Robyn Miller, Derek Francis.
S **Movie**: Penitentiary

2:05
H **Movie**: Middle Age Crazy

2:30
4 Mary Tyler Moore
W **Movie**: Zapped!

3:00
4 Bob Newhart
9 **Movie**: Drums Along the Mohawk (1939). Henry Fonda.

3:30
4 Bob Newhart
11 One Step Beyond

3:40
H **Movie**: The Riddle of the Sands

S **Movie**: Sherlock Holmes and the Woman in Green

3:57
5 Surgsat

4:00
4 Here's Lucy
11 Life of Riley

4:27
5 Eyesat

4:30
4 More Real People

11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:25
H Rich Little

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight
S Ernie Kovacs

Weekend, June 16 - 17

Sat., June 16

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
H National Geographic Special
S Faerie Tale Theatre (cc)

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock
S **Movie**: The Fixer

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie**: Between Friends

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is the USFL
13 Mainstream
H Video Jukebox
S **Movie**: Splendor
W **Movie**: Smokey Smith

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie**: The Big Noise (1944). Stan Laurel, Oliver Hardy.
13 International Edition
H **Movie**: Let's Spend the Night Together

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
S **Movie**: A Midsummer Night's Sex Comedy
W **Movie**: Local Hero

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
H **Movie**: The Deadly Game

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Your Children, Our Children (cc)
21 Do It Yourself

1:00
2 New Fat Albert
4 Baseball: TBA
5 Dance Show
9 **Movie**: Diagnosis: Murder (1976). Christopher Lee, Judy Geeson. Suspenseful tale of a psychiatrist suspected of murdering his missing wife.
11 This Is the USFL
13 Media Probes
21 Victory Garden
S Ernie Kovacs

1:30
2 Children's Film Festival
7 Greatest Sports Legends
11 **USFL Football**: Generals vs. Denver Gold
13 Bits and Bytes
21 Square Foot Gardening
W **Movie**: From Here to Eternity

2:00
2 Kidsworld
5 **Special**: Supercross Finale
7 Sportsbeat
13 All New This Old House (cc)
H **Movie**: Six Pack

2:15
21 Motorweek

2:30
2 Public Hearing
7 **Golf**: 1984 U.S. Open Championship
13 Last Chance Garage (cc)
31 The Shakespeare Plays: Pericles
S **Movie**: Pajama Tops

2:45
21 Gourmet Cooking

3:00
2 **Movie**: Goodbye, Harry (1969). Darren McGavin, Dane Clark.
5 **Movie**: Yankee Doodle Dandy (1942). James Cagney, Joan Leslie. Wonderful musical recreation of the life and times of the multi-talented George M. Cohan.
9 **Movie**: Deadly Strangers (1976). Hayley Mills, Simon Ward.
13 American Playhouse: Oppenheimer (Part V) (cc)
21 Do It Yourself

3:30
21 Victory Garden
W **Movie**: A Conflict of Interest

4:00
4 **Baseball**: Yankees vs. Baltimore Orioles
11 White Shadow
13 Strokes of Genius
21 Square Foot Gardening
H Video Jukebox

4:30
2 **Auto Racing**: International Race of Champions
21 Motorweek
H **Movie**: Between Friends
S **Movie**: The Sign of Four

5:00
5 Mission Impossible
9 Top 40 Videos
11 CHiPs
13 A Walk Through the 20th Century
21 Sesame Street (cc)

5:30
31 Lawmakers
W **Movie**: The Wedding Party

6:00
2 Channel 2 the People
5 Baretta
9 Racing From Belmont
11 Star Trek
13 Riding For America
21 Smithsonian World (cc)
31 Searching

6:30
2 7 News
9 In Search Of
31 European Journal
H S **Movie**: The Dark Crystal

7:00
2 News
4 Prime of Your Life
5 Too Close For Comfort
7 Weekend Style
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend of Robin Hood
21 Inside Albany
31 Colorsounds
W **Movie**: Local Hero

7:30
2 Golden Link
4 This Is Your Life
5 All in the Family
7 Channel 7 Special Reports
9 New Jersey People
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

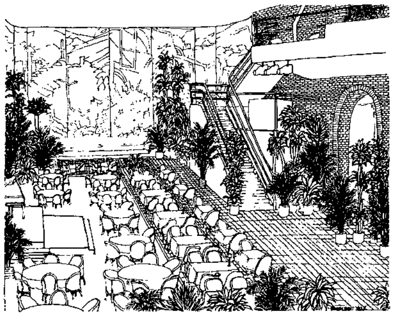
8:00
2 Whiz Kids
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Baseball**: Mets vs. St. Louis Cardinals
11 **Movie**: The Brain (1965). Anne Heywood, Peter Van Dyck.
13 Nature of Things
21 The Compleat Gilbert & Sullivan: The Mikado (cc)
31 Smithsonian World
H **Movie**: Doctor Detroit
N **Movie**: A Night in Casablanca

8:05
S Faerie Tale Theatre (cc)

8:30
2 **Movie**: The Frisco Kid (1984). Gene Wilder, Harrison Ford. A second-rate rabbi and a thief team up and forge their way across the old West.
4 Jennifer Slept Here

9:00
4 Mama's Family
7 Love Boat (cc)
13 International Playbill: Poldark II
31 A Final Edition:

Greene Street
ELEGANT DINING
IN SOHO
LIVE JAZZ NIGHTLY



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Death of a Newspaper
S **Movie:** A Midsummer Night's Sex Comedy
W **Movie:** Firefox

9:30
4 People Are Funny
31 Mystery!: Miss Morrison's Ghost
H Not *Necessarily* the News

10:00
4 Rousters
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
21 Austin City Limits
H Hitchhiker
N **Movie:** Pandora's Box

10:30
5 Black News
9 News
11 Wall Street Journal Report
13 **Movie:** The Big Clock (1948). Ray Milland, Charles Laughton.
31 Colorsounds
H **Movie:** Let's Spend The Night Together
S Bizarre (cc)

11:00
2 4 7 News
5 **Movie:** The Hallelujah Trail (1965). Burt Lancaster, Lee Remick.
9 Laugh-In
11 Odd Couple
S **Movie:** Boarding School

11:15
W **Movie:** Purely Physical

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners

11:45
2 Sports People
7 **Movie:** Great Scout and Cathouse Thursday (1976). Lee Marvin, Oliver Reed.

12 **MIDNIGHT**
2 **Movie:** The Day of the Jackal (1973). Edward Fox.
9 Championship Wrestling
11 Streets of San Francisco
N **Movie:** King of Hearts

12:05
H **Movie:** Psycho II

12:40
S **Movie:** Psycho II

1:00
4 Rock Palace
9 **Movie:** The Curse of Bigfoot (1972). William Simonsen.
11 Twilight Zone
W **Movie:** Summer Lovers

1:30
11 News

1:50
5 **Movie:** The Long Goodbye (1973). Elliott Gould, Nina van Pallandt.

2:00
4 Rock-n-America
7 **Movie:** Hot Spell (1958). Anthony Quinn, Shirley MacLaine.
11 Road to Los Angeles

2:05
H **Movie:** Middle Age Crazy

2:40
S Ernie Kovacs

3:00
2 Music Magazine
4 Mary Tyler Moore
9 **Movie:** Calamity Jane (1953). Doris Day, Howard Keel.
11 Twilight Zone
W **Movie:** Hey Good Lookin'

3:30
2 **Movie:** The Desperate Miles (1975). Tony Musante, Joanna Pettet.
4 Mary Tyler Moore
11 One Step Beyond

3:40
H **Movie:** Six Pack

4:00
4 Gavin/Lott
11 Life of Riley

4:10
S **Movie:** The Sign of Four

4:30
11 Abbott & Costello

4:35
2 **Movie:** Death Squad (1974). Robert Forster, Melvyn Douglas.

5:00
9 News
11 Biography

5:30
9 Point of View
11 Christopher Closeup
H Video Jukebox

5:45
11 Davey and Goliath

5:50
5 Time for Timothy
S **Movie:** Splendor

Sun., June 17

6:00
9 New Jersey Report
11 News
H **Movie:** The Year of Living Dangerously

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour

7:30
4 The Question of Religion in Politics
7 This Is the Life
9 TBA
13 Mister Rogers
S Odyssey of the Pacific

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Twice Upon a Time

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
S **Movie:** The Secret of N.I.M.H

9:30
4 Positively Black
5 **Movie:** The Ghost of Frankenstein (1942). Lon Chaney Jr.
7 New York Hot Tracks
9 Point of View
11 Jackson 5ive
H **Movie:** Poltergeist

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
W **Movie:** Mango Tree

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Keep 'em Flying (1941). Abbott and Costello.
13 Wild America (cc)
S **Movie:** Time Walker

10:45
5 **Movie:** Tarzan and the Mermaids (1948). Johnny Weissmuller.

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
13 Why in the World

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
5 **Movie:** The Jolson Story (1946). Larry Parks. Biography of the great vaudevillian.
9 Robert Schuller (cc)
11 **Movie:** The Runaways (1975). Dorothy McGuire, Van Williams.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** The Wild Summer
S Paper Chase: The Second Year
W **Movie:** The Hurricane

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Eyewitness News Conference

1:00
2 **Auto Racing:** Michigan 400
4 **Special:** Church of the Russians
7 Like It Is
9 The Saint
13 The Shakespeare Plays: Pericles
21 Smithsonian World (cc)
H **Movie:** The Year of Living Dangerously
S **Movie:** The Wedding Night

1:30
11 This Week in Baseball

2:00
4 Baseball Bunch
7 American Sportsman
9 **Baseball:** Mets vs. St. Louis Cardinals
11 **Baseball:** Yankees vs. Baltimore Orioles
21 Nature of Things
W **Movie:** The Caine Mutiny

2:15
5 **Movie:** Mutiny on the Bounty (1935). Clark Gable, Charles Laughton. Great adventure film of mutiny against the terrible Captain Bligh.

2:30
4 Fight Back
7 **Golf:** 1984 U.S. Open Championship
S Doobie Brothers

3:00
4 **Auto Racing:** Charlotte World 600
21 Rod and Reel
H Rich Little

3:30
21 Sneak Previews

4:00
4 Sportsworld
13 Tony Brown's Journal
21 **Movie:** Flying Deuces (1939). Laurel and Hardy.
31 Washington Week in Review
H **Movie:** Poltergeist

4:30
2 CBS Sports Fathers Day Special
9 Laugh-In
13 Mainstream
31 Lawmakers
S **Movie:** On the Waterfront
W The Secret of the Golden Dragon

5:00
5 Fame
9 Jacques Cousteau's Amazon
11 **Movie:** Life With Father (1947). William Powell, Irene Dunne. Based on Clarence Day's story of growing up in turn-of-the-century New York with a wonderfully eccentric father.
13 Innovation
31 Inside Story

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope

6:00
2 4 7 News
5 **Movie:** Flight to Holocaust (1977). Patrick Wayne, Christopher Mitchum. Silly disaster movie of airplane lodged in the side of a skyscraper.
21 Rockaby
31 All About TV
H **Movie:** Twice Upon a Time
W **Movie:** Waltz Across Texas

6:30
2 4 7 News
13 Agronsky and Company
31 Searching
S **Movie:** The Secret of N.I.M.H.

7:00
2 60 Minutes
4 Father Murphy
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop

7:30
13 New Tech Times
21 McLaughlin Group
31 Journey Through New York
H Fraggle Rock

8:00
2 AfterMASH
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick (cc)
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Mystery!: Quiet as a Nun, Part 2 (cc)
31 Let the Good Times Roll With B.B. King
H **Movie:** Blue Thunder
N **Movie:** Lianna
S **Movie:** Frankenstein
W **Movie:** Grease 2

8:30
2 Four Seasons

9:00
2 Jeffersons
4 **Movie:** Family Reunion (1981). Bette Davis, J. Ashley Hyman. A schooteacher who is forced to retire after 50 years, sets out, with a small friend, to rediscover her family. Part 1 (Part 2, Mon., May 18, 9 p.m.).
5 **Special:** Children Between Life and Death
7 **Movie:** The Big Fix (1978). Richard Dreyfuss, Bonnie Bedelia.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** The Emperor's Waltz (1948). Bing Crosby.
31 Where Dreams Come True

9:30
2 Alice
9 Meet the Mayors
S Best of Bizarre (cc)

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Videoville
H Maximum Security
N **Movie:** Kagemusha
S Paper Chase: The Second Year
W **Movie:** A Boy and His Dog

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Fawlty Towers

10:45
H Not *Necessarily* the News

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
S **Movie:** Time Walker

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
H **Movie:** Twice Upon a Time

11:45
2 Sports Update
4 **Movie:** The Omen (1976). Gregory Peck, Lee Remick.
7 Eyewitness Sports Special
W Comedy Clips

12 **MIDNIGHT**
2 Rockford Files
7 **Movie:** The Last of Sheila (1973). Raquel Welch, James Coburn.
9 **Movie:** A Place For Lovers
11 Star Trek
S **Movie:** Doctor Detroit
W **Movie:** Rocky III

12:45
N **Movie:** Querelle

12:50
H **Movie:** The Year of Living Dangerously

1:00
2 Barnaby Jones
11 Twilight Zone

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report

2:05
S **Movie:** On the Waterfront

2:15
4 Positively Black

2:20
7 **Movie:** Killers Three (1968). Robert Walker, Dick Clark.

2:30
11 **Movie:** Circus of Fear (1966). Christopher Lee, Leo Genn.

2:45
4 First Estate

2:50
H **Movie:** Poltergeist

3:00
9 **Movie:** Destry Rides Again (1939). Marlene Dietrich, James Stewart.

4:00
S **Movie:** Frankenstein

4:30
11 Abbott & Costello

4:50
H Rich Little

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** The Wedding Night

5:50
H Not *Necessarily* the News

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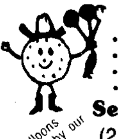

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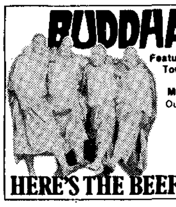

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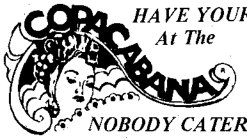

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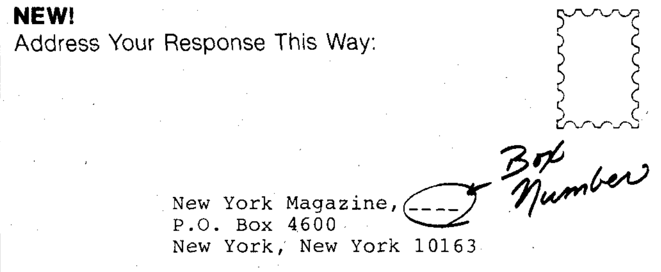

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Of Course, Attractive—Professional, Jewish female, 29, but what really counts are my passions: swimming, sunning, funning, cunning. Looking for male jock into rock between college and midlife crisis. NYM G217.

Blonde, Blue-Eyed, Dynamite—Jewish businesswoman, mid 20's, 5'3", warm, sensitive, Phi Beta Kappa graduate on L.I. Seeks special male, handsome, successful, professional, 28-35, old-fashioned values, marriage-minded. Photo and phone. NYM E090.

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Dynamite, 30-Year-Old—Single, white, 6', self-made millionaire, who is spontaneous, fun-loving, alive and well, living in Manhattan and Connecticut. Wishes model-type, adventurous, energetic, attractive woman, 25-30, 5'5" to 6', to celebrate life. Must send close-up, full length photo. NYM C462.

Opportunity Knocks!—Are you a pretty, slim, intelligent, Jewish female? If you are, this handsome, Jewish male, 28, 5'10", 165 lbs., sincere, successful, with great sense of humor, would like to get together with you. Take a chance, otherwise we may never meet. You won't be disappointed. Write, photo appreciated. NYM F568.

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Absolutely Positively—Best choice. 6 late 30's, no pretense seeks over 5 slender, creative, stunning lady. Life be a dream; this man is special. Ph phone/letter, please. NYM G295.

Hey Size 5—Single, handsome, 30-y old male jock, a computer professio who enjoys rock and roll, camping, ing and photography, is looking for y Letter/phone/photo. NYM C500.

Special Woman, Pretty—Vivacious, c pelling blue eyes, many talents and in ests, Jewish, professionally successful, dependent and liberated yet likes fashioned charm. Wishes to meet si man, 40's to early 50's, tall, bright, e cated, non-smoker who wants to add already full, happy life. NYM G384.

Pretty, Female Professional—Warm, f city enthusiast and naturalist, 31, se warm, tall, successful Jewish m childless, 27-37, for loving, serious r tionship. NYM E080.

Party Of First Part—Jewish male att ney, 33, 5'10", 160, sensitive, intellige handsome, athletic, successful but v down-to-earth, enjoys sports, theat movies, politics, romance. Seeks party second part, professional, attract emotionally secure Jewish female, 27- with similar qualities and interests. Ph and phone, please. NYM E085.

One 10 Deserves Another—This ve handsome, very affluent, athletic, tr and distinguished WASPy male in 40's. Seeks a woman with superb loo and inner spirit to match. I have youth energy and looks, coupled with the con dence that comes from an internation reputation and success. Know the diff ence between romance and living out commitment? Want both? Let's share a venture, hard work/hard play, count home, great city digs, even kids. This is first-time ad, be a first-time respons Photo, bio, phone. NYM C483.

Intelligent And Attractive—I am an a venturous, ebullient, young-50's wido professional, financially secure, eager share my love of music, theater, a books, travel, or just simple pleasur with man of similar years and outlook. you think one plus one equals more tha two, pen a brief note to me.NYM G3

All-American Woman Type—Tall, ve handsome, exciting, successful, 40-yea old man, dynamic executive. Possess a unusual combination of humor, warmt supportive and affectionate. Interests: fl ing, tennis, skiing. Would like to meet tall (5'7" plus), very shapely, brigh classy, beautiful woman who is also di criminating, warm, supportive, affectio ate, excellent sense of humor. Plea send photo (will return). NYM G221.

Striking, Jewish Zorba—41, seeks ti with Mediterranean-type woman, 28-3 who blends the Bohemian with quest fo roots. Photo helpful. NYM G339.

TRICTLY PERSONALS

Green Eyes—Resembles Candice en, early 20's, 5'6", 120 lbs., finan- y secure, warm, exciting professional loves the theater, movies, dining out quiet evenings at home. I seek a fi- ially secure, unattached, childless leman, 30-45, with warmth, sincerity good looks for an honest, lasting re- nship and as much fun as possible. o, phone and short bio, please. NYM 3.

pe The City—Ex-New Yorker now g in the South, Jewish, 40, single par- attractive, sensitive seeks successful, ng, honest man for lasting relation- . NYM G330.

uent, Intelligent, Attractive—6', 175 blonde, blue eyes, 25. Looking to fall ve for the first time. I enjoy the thea- sports and cuddling up. Seeking pret- woman, 20-30. Photo/phone. NYM 1.

er Married Female—Catholic R.N., 5'3", 115 lbs., cultural interests seeks smoking, marriage-minded, Christian e. Photo, please. NYM F601.

utiful, Warm And Caring—Female, 26, ks a warm, bright and communicative n, 27-33, who likes hiking mountains, an interest in Buddhism, is financially ble, and who is interested in developing ommitted relationship leading to mar- ge and children. Bio and photo, please. M E100.

ndsome, Investment Banker—Suc- sful, 29, 5'11", slim, athletic. Desires attractive, slim, Jewish female, 23-30, o is also interested in a sincere and aningful relationship. Bio, phone, oto. NYM E091.

eet Sophisticate, Farm-Grown—Slim, tty, 37, educated. Seeks handsome ASP or Catholic man, 37-47, who loves ls, nature/outdoors, for marriage, rhaps family. P.O. Box 504, NYC 10108.

oving Back To NY—Need a few ings. You may be one of them if you're man 38-48, intelligent, non-smoking, orldly, sensitive, cultured and fun. I am tall, slim, pretty redhead, both success- l and gentle, sophisticated and down- -earth. Please send bio, recent photo d phone. NYM G400.

lass Act—Strikingly attractive, sophisti- ated blonde, 5'8", former model, 38, .B.A., real, willowy seeks sensitive, m, affluent, dynamic, elegant male, 34-), with panache wanting to share happy nes with a very special lady. Evening one, please. NYM F599.

telligent, Very Attractive—And shapely, lue-eyed blonde, 5'7", professional fe- ale seeks caring relationship with sin- ere, sensitive, successful, attractive, self- ssured man, 30-45. Bio/photo/phone ap- reciated. NYM F600.

miling Face, Fireplace, Cozy Room—33- ear-old, 5'11", successful NJ resident/NY ntrepreneur, seeks the simple things in fe. I can provide strength, character, en- rgy and charisma. I like honesty, open- ess, challenge, sports, travel, risk and amily life. I would like to meet a sociable, punky, attractive, street-wise, down-to- arth Jewish lady who is "pretty sure" she vants the same things. Photo, short note nd phone, please. NYM C487.

Not Just Another Successful Attorney—Financially secure with professional diversification. 29, Jewish, good-looking. I'm the most dynamic, outrageous, witty and sensitive man that I know. You must be the best, which includes being a beautiful, gorgeous, sensuous, classy lady, who is well-educated, caring, generous, witty, warm and a bit frivolous with whom I'll want to fall in love. You should be receptive to sharing sunny vacations, roses, candlelight dinners, sushi, fun-filled days and romantic evenings at home. Forward your picture (that will knock me off my feet), bio and phone. NYM C488.

Enchanting Atlantan Svelte—Widow of New Yorker seeks successful, young-45-60, 5'10" plus, single, white, male for real relationship. Note, photo. NYM G361.

Vibrant, Sophisticated Female—Attractive, white, single, 5'6", 34. Enjoys fine wines, intimate dinners, arts and travel. Desires caring relationship based on mutual regard and respect, similar philosophies and, of course, mutual attraction. Seeks successful, professional male, 35-50, who is sincere and caring. Photo. NYM G346.

Huge Brown Eyes—Invites you to meet an attractive, successful, upper west side woman who wants to blend her talents and zest for life with a life-mate. If you love life, are 40-55, and want to walk hand-in-hand along roads and paths, send letter/phone. NYM F598.

My Ideal Man Is Secure—Educated, outdoorsy, cultured and looking for a 42-year-old warm, beautiful, intuitive, Jewish, earthy divorcee. Phone, photo, and bio. P.O. Box 894, New York City, 10163

Vivacious, Attractive, Brunette—Petite, 26, executive. Seeks tall, handsome, brunette man. Professionally, financially, secure, 28-38, for sharing, caring, fun times. Bio/photo/phone. NYM E094.

Female Orchestra Conductor—Warm, slim, very attractive, 38. Seeks very intelligent, musically inclined, single or divorced NYC man. Interests: French and Italian travel, cooking. NYM C491.

Bright, Eclectic Scientist—Thin, 5'10", 37, athletic, unconventional, easygoing, good friend. Seek slim, successful woman for serious relationship. NYM G345.

Ultra-Successful, MD—Trim, 5'10", 30, seeks model-type female, for romance. Photo. Box 72, Great Neck, NY 11022.

Television Producer—35, divorced, needs tall, handsome, super-successful male. I am petite, pretty and would like someone to relax with after long work days. Photo/phone/bio. NYM E095.

Very Eligible Bachelor—Successful, attractive, educated, friendly, early 30's, very athletic. Looking for female counterpart. Photo appreciated. NYM C492.

Single Male, Black, 28—Likes jazz music, movies and dining. Seeks mature female to share fun and a serious relationship. Age and race unimportant. Letter and phone, please. NYM G348.

Dream Lady—Attractive, fun-loving, energetic, successful, professional female, 28, seeks 30-40, 6' plus, dream man with similar qualities. Phone and photo, please. NYM E096.

Want To Be Free Or Marry Me—Very pretty, slender, sensuous, blonde, 38, talented, successful, charming, vivacious. I need a special man to make my dreams come true, perhaps a man like you. Sensitive, educated, unselfish, sophisticated lifestyle, wealthy, and open for commitment. NYM E098.

Divorced 36-Year-Old—That wants to get it right the next time. Very secure, very playful, very successful. Seeks gorgeous, fascinating, non-smoking lady who loves little children and good-natured fathers of same. Letter and phone. Photo optional. NYM G349.

Loyal—Humane, self-aware Jewish lady of dignity, humor, style, 40, childless. Seeks single quality man of strong convictions and spirit. NYM G350.

Sincere, Simpatico—I enjoy tennis, photography, beaches and the arts. Seeking a warm, attractive woman with style. Ethnicity is not important. You are. NYM C493.

NJ Shore Professional—27, PhD candidate, pretty, slim, Irish-Catholic roots. Seeks non-smoking man, tall, athletic, ready for commitment. Photo. NYM C494.

Believe Me—The problem with these ads is that you can't always believe what they say. But you can believe me when I say that I am a 32-year-old male who is very handsome and quite charming. I graduated Harvard College and Harvard Business School. I am presently a powerful investment banker. I am seeking an intelligent and beautiful woman for a lasting romance. Photo/phone. NYM C495.

A Special Lady—Is desired by this single, Jewish male, handsome, mature, Manhattanite, 27, 6', 180, dark brown hair with puppy-dog brown eyes, I am a very successful business executive, aggressive and assertive. But away from the office, I'm an incurable romantic. Shy, sensitive, humorous. My interests are concerts, jazz clubs, outdoors, playing acoustic guitar and musicals. Also, I like to spend quiet times with my special lady who is, 24-32, dark hair, very attractive, and a super figure, plus silly, serious, mature, impulsive, and a stable lady interested in a serious relationship. No substance users. Photo, short bio, phone. NYM E101.

Beautiful, Sincere, White Female—49, seeking beautiful, sincere man for beautiful, sincere relationship. NYM G351.

Vivacious, Attractive, Secure Widow—Seeks successful male counterpart, 60-70, to share golden years. NYM G352.

Warm, Spontaneous, Attractive—Jewish woman, 39, bright, professional, slim. Love to cook (vegetarian), laugh, dance, garden. Independent, secure optimist. Enjoy casual life: friends, the arts, restaurants. Seeks like-minded, bright, easy-going, good-humored man, 38-46, to have fun, share with. No tobacco. Photo, letter, phone. NYM E102.

Super-Smashing, Slim—Bright, independent Jewish widow. Young vital 50's, myriad interests. Seeks survivor of vanishing breed. Genus: single, successful male, 60's, lean, fit, with wit, warmth, brains, class. I'm special. If you are too, let's share fun, more. Carpe diem. NYM G359.

Black Woman, Dazzling Smile—30, attractive, successful, loves life, loving, spiritual, Tigers fan. Seeks attractive man, fun, 25-40, professional, happy, gentle, cuddly, for tennis, jazz, arts, joys of life. Bio/phone. P.O. Box 7948, NYC 10150.

Single Jewish Attorney—32, seeks very pretty, warm, sincere, caring, intelligent, athletic Jewish woman, *21-27*, to share a relationship with a good-looking, fun-loving, sincere, kind, athletically-built, 5'10" man. I'm looking forward to meeting a woman who loves life and wants to share it with me. Bio, phone and photo, please. NYM E092.

Romantic, Victorian, Anglophile—Jewish female teacher wishes to forget 20th century angst with caring mensch, 32-43, who loves classical music, home-baked bread, hiking, children. NYM C489.

Sherlock Holmes—Seeks Ms. Watson. I'm 38, successful, private detective/writer, 5'7", Manhattanite, extremely romantic, creative, non-smoker, great cook. If you're a romantic woman, 25-37, slim, pretty, likes lazy Sundays, old movies, mysteries, bicycling and not afraid to take a chance, then let's talk. Photo/phone/letter, please. NYM C497.

Honest And Handsome—Jewish, 39, teacher with his act together. Still seeking that pretty, petite lady to enjoy anything from comedy shops to trips in the country or museums. It's time to settle down. Photo. NYM C498.

Something Completely Different!—Not tall, dark, handsome, young, or slender. Newly free manufacturer. First public offering! Background: music, languages, science, history. Romantic, humorous, considerate. No drugs, smoking. Seeks sweet, smart, sexy, sensitive, sagacious, slender, scintilating, stable lady. Let's get some joy out of life. Curious? Bio/photo/phone. NYM E103.

Good-Looking, Smart—36, male entrepreneur, loves the arts, very athletic, occasional churchgoer. Desires smart, beautiful woman, 24-32, who is honest, loyal, down-to-earth, good sense of humor, likes kids, independent, happy, in excellent shape with lots of dreams and confidence. A non-smoker who takes care of herself and wears little or no make-up. Bio/photo. NYM C499.

Jewish Male, 29, 5'6"—Attractive, many interests seeks NYC woman for relationship. NYM G376.

Romantic, Bright, Pretty—Jewish, NY mind in a NJ body, young 50's, seeks her soul mate. NYM G355.

More Country Than Beach—More classical/jazz than rock. Attractive and intelligent, warm and witty. Jewish female, 34, advertising professional seeks counterpart, 32-45. Pen letter (photo optional) to NYM G403.

Handsome, Brilliant, Charming—Slim, divorced, educated, Jewish. Superachiever am I. You are a brilliant, petite, beauty, age 30-38, an MD or attorney, movie star, or something. Surprise me! You've achieved a lot and most men are intimidated by you. I am looking for you. Photo, bio, phone. NYM E093.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Wanted:—Compatible male! My vital statistics: upfront, culture scene, athletic, especially tennis, one youngster, widowed, 50ish, traveler, professional. Respond to NYM G363.

Millionaire Bachelor—Seeks beautiful, curvy lady, 20-27. I enjoy my beautiful house on ocean in Westhampton with a private beach. Photo, occupation and telephone number. NYM C503.

Dallas Lady, Artistic—Pretty, wants to meet sophisticated, non-smoking gentleman. Note/photo. NYM G364.

Striking, White Female—30, seeks successful, attractive, white male, 30-35, like to ski and sun, etc. Tired of successful career. Need change. Goal marriage and children. Photo and bio a must. NYM G365.

Successful Writer, 46—Thoughtful, charming, creative, slightly macho, seeks long-term relationship with intellectual, slightly fragile woman. PO Box 6159, FDR Station, NY, NY. 10150.

Attractive, Secure, Fit—Christian, divorced, blondish, 5'3 3/4", 110 lbs. from NJ. Likes sailing, skiing, travel, home, friends and art. Wants to share love and a good life with an educated gentleman, 60-67. NYM G366.

Well-Above-Average—Male, 34, 5'10", 165 lbs., stable, sensitive, intelligent, handsome professional with interests in tennis, jogging, chess, music, theater. Seeks to meet warm, sincere, very attractive, tall, slim female with similiar interests. Non-smoker. Short letter and phone number. NYM C504.

Oriental Pearl—Seek NY area Asian gal with sparkle, smarts, looks and values, to share the fortune cookie of life with friendly, fun, caring, nice-looking male reporter, youthful, 40, culture buff, Asia fan, traveled Beijing-Bali-Bombay and between. Not into stereotypes! Write: NYM E104.

English Import—35, 5'7", blonde. Seeks cultured gentleman for committed relationship. Interests: tennis, country weekends. Photo, phone. NYM C505.

Honest, Loyal, Loving—Very pretty, 40, world-traveler, educated, WASP, seeks man, 36-46, with similar values for permanent relationship. Phone number, photo and note. NYM G367.

Sensitive, Attractive, Optimistic—Woman, 38, seeks intelligent man to share love of old South Street Seaport, Bronx Zoo, outdoor concerts, friends, fun and family. Phone, photo to NYM G368.

Gorgeous Greek Lady—20's, distinctive breeding, graceful, sensuous, world-traveled, well-dressed, elegant beauty. Seeks conservative, professional gentleman who is of a refined caliber, sincere, and in possession of eclectic tastes. Please forward bio/phone/photo. NYM G369.

Conservative Chinese Male—Professional, 24, 5'11", non-smoker, good-looking, thin, athletic, seeks slim, attractive female, professional, 22-27, educated, romantic, honest and down-to-earth to share good times. I enjoy candelight dinners, dancing, beach, and more. Bio/photo/phone essential. NYM E105.

Gentleman—Tall, slim, handsome, bearded, athletic and masculine, 50, with beautiful country home near city. Looking seriously for a female, 35-45, who would appreciate a good man. Photo appreciated. NYM Box G370.

Beautiful, Warm, Jewish MD—29, 5'8", caring, witty, sensitive, seeks warm, successful Jewish gentleman for caring, sharing, lasting relationship. Please send photo/phone/bio. NYM G371.

If My Apartment—Were burning, I'd grab my violin, long johns, photo albums and library card. 30-year-old former stewardess also loves advertising career, science, architecture, walks in the woods, blue eyes. Non-smoker. NYM G372.

Oriental Female Artist—Who believes giving is receiving seeks warm, strong, unattached male, 38-50, in creative field in sound body and mind, non-smoker and animal-lover with sense of humor. Letter/photo, please. NYM G373.

Tanglewood, Boston, Quincy Market—And foliage. If New England turns you on, this enterprising, creative, fun, pretty and successful Jewish woman would love a new best friend to do it all with. Letter and phone, please. NYM G374.

Strikingly Beautiful Oriental—Classy executive lady in late 30's seeks bright, successful, financially secure and unpretentious older man. NYM G375.

Bright, Attractive, Thoughtful—Professional, divorced, Jewish female (with no children), 38, would like to meet a dynamic, self-confident, semi-handsome male, 33-43, too rare to meet by chance. Thrives on closeness, humor, all that NYC has to offer. Aversion to pretentious. NYM G377.

On Many Vogue Covers—Now in TV, slim, elegant, WASP, of elan esprit, 5'8", 50, wide cultural pursuits, mentally, physically, spiritually balanced. Seeks adult man of wit, passion and compassion, to share the comedy, adventure and joy of life in honest loving friendship or whatever else may grow a day at a time. Please, no substance abuser. Photo, bio, phone a must. NYM E106.

Sophisticated WASP Lady—Professional with European taste. Interested in expanding social contact. Seeks sharer of common interests for concerts, theater, restaurants, antiques, hunting. Prefer Oxbridge banker/businessman in 40's with sharp sense of humor, fine intellect and good family background. NYM G378.

Physician, 31, Jewish—Handsome, 5'7", financially secure, seeks bright, attractive, professional Jewish female, 21-28, for long-term relationship. Photo and phone, please. NYM G353.

I Like Myself—And life is great, but it's more fun when it's shared. I need a special person in my life (doesn't everyone). Is there anything nicer than the touch of someone you really care for? I'm an attractive, cuddly, 5'3", 110 lb. LI lady (and I do mean lady) looking for a warm, successful, nice, non-smoking, Christian male, 42-55. Attractive would be nice but nice is more important. Phone, photo, note, please. NYM G379.

Single Female, 35—Bountiful of body and soul seeks a man with heart and mind who loves to laugh and is not afraid to cry. NYM F602.

Tall, Latin Beauty—Wonders if 40-55, handsome, tall (6'2" and up), wealthy, romantic, reliable, fun male exists. If he does, please send recent photo, note and phone. NYM G380.

Prominent Attorney—Bright, attractive, athletic, 51, interested in arts, tennis, travel. Seeking intelligent, fun, sensitive beauty, dark hair, 5'3"-5'7", 35-43. Normal and natural. Photo and phone, please. NYM G381.

Are You A Nice Jewish Guy, 27-35?—If you are and would like to meet a nice Jewish woman, who has an MBA, is slim, 27 and attractive to share intelligent conversation, skiing, whitewater rafting, theater, dancing, loving and good times, we should get together. Kindly enclose a bio, phone and recent photo. Baby pictures are not acceptable. NYM G382.

Successful Investment Banker—Age 32, tall, blonde, athletic and outgoing seeks secure, sincere female for meaningful relationship. Photo optional. NYM G383.

Handsome, Tall, Charming—Professional white male, 31 (Christian), seeks tall, slender, pretty female, 23-30, for dining, dancing, great times. NYM C506.

Single Businessman, 42—Handsome seeking lovely and shapely lady of quality. Photo and phone. NYM G385.

Gentleman With Class—Loving is not only for the young. Jewish widower, 65 plus, looking for a beautiful, intelligent, sensuous, chic, brunette woman, 45-60. I am in excellent physical condition, successfully working full-time, financially comfortable, sophisticated, love music, theater, the arts, travel, dancing, fine food and considered handsome. I wish to share my life and love with a productive person of similar tastes who will appreciate a sensitive individual with a sense of humor. Please reply with recent full length photo and bio. NYM E108.

Petite, Blonde, Extremely Attractive—Woman executive, Scarsdale resident, 44, divorced, culturally Jewish, seeks sensitive, secure, financially-successful man interested in a permanent relationship. Photo/phone. NYM G387.

Slim Well-Built, Good-Looking—Male, white, 44, 6', unconventional, thoughtful, intelligent, sensitive, artistic, positive, honest, athletic, non-denominational, very successful entrepreneur who has created and own many diversified corporations–from advertising to micro computers, seeks unconventional, intelligent, good-looking woman for friendship, possibly romance, marriage. Letter/phone/photo a must. NYM E109.

Pretty, Petite, Affluent—Educated, 47, widow, varied interests, seeks single, "superior" Jewish man. NYM G449.

Handsome, LI Jewish Executive—46, 6', 150 lbs., loves beach, skiing, music and movies. Seeks very attractive, slim woman in 30's to share mutual interests. Please send photo, I will reply with same. NYM G388.

Normal Human Being—Woman, 35, fairly intelligent, generally happy, competent. I enjoy music, sightseeing, museums, etc. I would like to meet an easygoing, responsible man with sense of proportion/humor. If friendship develops, romance is on my agenda. NYM G362.

Seeking Wool—In a polyester w Bright, pert, gentle, pretty. Lovely in out, for a discriminating, fit, proud, 48 plus, enthusiast who believes in m Bio/phone/photo a must. NYM E11

Pretty, Intelligent, Blonde—29, 5'6", ish. Loves the arts, tennis, travel. S very special man, 28-38, who is br fun-loving, professional and intereste a serious relationship. Bio, photo, ple NYM C507.

Very Pretty, Very Bright—Writer/ ducer, wealthy and charming sophist but unphony, fun-loving, adventur seeks equally super specimen: attrac educated, solvent, savvy, nice guy, 45 NYM G389.

Petite NJ Female—30's, very attrac bright, happy. No time to look for Right, but will make time if he co along. He should be athletic with rug good-looks, fun-loving, warm and car enjoy the good life with a touch of cl If the shoe fits, write to NYM G390

Handsome, Romantic Male, 31—And vorced, 6'3", 200 lbs, athletic with a for fine dining and weekends in country. Seeks extremely pretty lady, 30, who likes the same. Send picture, and phone. NYM G391.

Ballet, Tchaikovsky—Raphael, Vi Hugo, are the serious interests of an att tive cardiologist, 37, who wishes to mee attractive woman with similar val NYM F603.

Petite, Pretty Italian—Eastern LI fem 21, slim, green-eyed, long brown h seeks sensitive, romantic man for seri relationship, 21-27, trim, good-look and enjoys dancing, the ocean, thea music and dining. Send photo, phone. NYM G392.

Special Fellow, 32—Successful exe tive, work very hard at job but lazy oth wise. Like elegance, beauty, good hum Looking for simple, fulfilling, friendsh Have lots to offer. NYM G393.

Mediterranean Beauty With Brains— tite professional desires cute, success male (27-32). Photo/bio. NYM G394.

Woodstock Jewish Mensch, 46— Loves life, nature, music. Non-smok secure, romantic, sensuous. Owns beau ful home in the mountains. Seeks lady share life, love. Must be: bright, buxo non-princess, 30's. Letter, phone, pho NYM G395.

Earthy And Elegant—Strikingly attr tive, blue-eyed, natural blonde, shape sensitive, caring, sincere, romantic, Seeking good-looking, professional, m counterpart, 40-50 who's seeking a li time mate. Photo, please. NYM C534.

Attractive Jewish Female—38, 5'6", w soul of Judy Holliday. Loves biking, wa ing, dancing, show tunes and travel. If y are a Jewish male, 35-43, let's talk. NY C524.

Warm, Sensual, Attractive—Profession lady seeks sincere man with a sense humor to share the well-deserved joys a good life. NYM G357.

Genuine, Sincere, Attractive—Jewish dy who enjoys the arts, tennis, photogr phy, travel, fine dining, good convers tion. Seeks refined gentleman, 50-62, share interests and more. NYM G360.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

active Woman—50's, former actress, er. Seeks a man who has broad cul- l interests. NYM C511.

chiatrist, Single, White Male—35, lthy, handsome, 5'9", 150, wishes to t marriage-minded woman who enjoys career in medicine, law, business ad- istration or teaching in the arts or sci- es. Love the theater, books, poetry, bal- movies, concerts, nature, long walks by ocean. NYM E112.

rable Art Director—32, Jewish, with kling blue eyes, sophisticated style, len hair, loves travel, exercise, the n, seeks handsome, outgoing, affec- ate, sincere, financially and emotion- secure man, 30-42, for serious rela- ship. Photo/phone. NYM F604.

essional Male, 37—Attractive, 5'11", antic, caring, sensitive, intelligent, y. Likes movies, theater, great food, el and casual weekends. Seek pretty, female, 30-35, with similar interests. photo, phone. NYM C509.

ndsome, Successful—Westchester e, 34. Loves sports, music and fun. ks stable, attractive, marriage-minded ale with desire to have a family. Pho- bio, phone, please. NYM C510.

ng A Solo—Is terrific for Frank Sinat- However, for me, life is twice as rich n it's shared with someone special. I a vibrant, 31-year-old Jewess; striking, , well-traveled, bright. I love my k, the outdoors, the arts, constructive ulgences and thrift shopping. Would sh self-motivated, spontaneous, well- -together and empathetic man by my . Seeking a romantic NYC realist h an unforced sense of humor to nur- e and be nurtured by. In other words, e real thing." Photo and bio. NYM 02.

rm, Energetic Widow—41, Jewish. eks professional, caring man who likes giggle. Photo, please. NYM C508.

ry Special Guy—And more. Single rent, 36, professional, lots of heart, at- ctive. Seeks very special woman with reer and kids. NYM E107.

minine, Warm And Wise Enough—To lue commitment. 5'5", slim, successful, e 30's, pretty. Are you successful, trim d happy? NYM C525.

luctant Female "Loner"—Jewish, at- ctive, slim, honest, sincere and caring eks male counterpart. NYM Box E088.

tite, Attractive, Businesswoman—27, eks Jewish male, 28-38, who is interest- g and interested, charming and with a nse of humor. Bio/photo a must. NYM 528.

ophisticated Lady—Who appreciates e finer things of life seeks a wealthy, istinguished gentleman, 40 plus, who njoys the same. Photo/phone. NYM 356.

o Cheer A Man—Be with him in good- umored harmony, that's what I want. Me? vivacious, attractive, over 50, who seeks weet, lasting togetherness. NYM Box 529.

***rench Man Wanted!**—Must look like* ontand or Kissinger. Love McDonalds, avid's Cookies, Regine. NYM C532.

Young and Pretty Woman of 30—Who looks 20, would like to meet a very handsome and kind man who is interested in meeting another kind spirit of the opposite sex. NYM E083.

A 70 Years-Young Attractive—And exciting lady who just lost her handsome sweet husband is looking to extend her love to a nice and kind man, 40-70, who needs a loving home. NYM E082.

Asian-American Damsel Seeks—White knight. Captivating, tall, slender, 31, Ivy MBA, fashion business entrepreneur, enjoys romance, theater, travel, tennis, bridge. Seeks sensitive, professionally successful, tall, slim, 29-40, gentleman for *life's adventures.* NYM E081.

Single, Handsome, Dentist—30, tan complexion, green eyes, 6'2", 180. I am Jewish, bright, ambitious, successful, fun-loving with a good sense of humor. I enjoy athletics and the outdoors, dining out, theater and movies, relaxing days of sun, fun and travel. You must be warm, sincere, intelligent, honest and passionate and unselfish with a good sense of humor. You should be slim, beautiful with model-type face and body. You must be young, 20-27, and desire to meet someone special for a meaningful relationship. Phone/photo and bio a must. NYM E078

Warm, Funny, Independent—Professionally successful, 35, who enjoys people, politics, the arts, travel, water and mountain sports. Seeks single Jewish male, 35 plus, who shares similar qualities and interests and who is desirous of a family lifestyle. Phone. NYM E079.

Attractive, Slim, Female—31, Jewish, lower Fifth Avenue resident, professional, sweet, witty, seeks special man with character, intelligence and sense of humor. Photo/bio/phone. NYM E077.

Once Upon A Time—In the kingdom of Metro NYC lived a handsome 29-year old Jewish prince (no relation to the Jewish princess!), who was searching for a sparkling female to fit the slipper. If you think you might, then stop kissing all those frogs and let me know your slipper size! Photo/phone. NYM G327.

Multimillionaire Male, 33—New to New York, attractive and intelligent, would like to meet very attractive female, 18-32. Photo, bio, phone. NYM G343.

Gentle Beauty—Jewish, 26, 5'7", bright, self-sufficient, seeks vibrant, educated man. Photo. NYM C535.

Charming Male Executive—Good-looking, 38, 5'11", enjoys reading, walks, theater, the country and quiet evenings. Seeks strikingly attractive, slim woman, *25-35, who would enjoy the same. Photo* and phone, please. NYM G396.

Attractive Gentleman—With class, European background, educated, cultured, financially comfortable, speaks 5 languages, 6'2", mid 40's. Seeks intelligent, witty, warm, flexible, attractive female, 5'7", 25-35, to share candlelight dinners, theater, travel, tender and meaningful relationship, etc. Letter, photo and phone. NYM G326.

Sparkling Green Eyes—Feisty, Irish beauty, 30, seeks tall, attractive, Christian *male under 40, for close relationship.* Send photo and phone and you'll get mine. NYM F594.

Very Beautiful Woman, 29—5'6", slim, French New York resident, world-traveled, very intelligent and mature, strong, pa*tient, warm, elegant but simple inside,* witty, professional and financially very secure, divorced but hard believer in committed relationship, one wonderful daughter. I am looking for an exceptional man, not married, 32-38, very handsome, slim, wealthy, very intelligent and human, experienced and mature, strong, who does enjoy Manhattan life as well as a country house and, like me, has very high standards. Please write to me as I look forward to anything from meeting you to a long relationship. Photo and phone in exchange of mine. NYM G047.

Pretty, Petite Female Attorney—Jewish, late 20's seeks nice Jewish male. NYM G322.

Successful Trial Attorney—37, handsome, 6'2", Jewish, athletic, seeks beautiful, slim, 5'5" plus, professional woman, 25-32. Class, charm, wit essential.Photo/phone/bio. NYM G408.

Warm, Spicy, Attractive—Woman, 41, seeks Jewish man, 5'10" plus, warm, sensitive, caring, 38-50, financially secure. Photo/phone/bio. NYM E111.

Sincere, Empathetic, Intelligent—Earthy and romantic, single, professional, Jewish woman, 40, 5'8", good sense of humor seeks warm, financially secure mensch for a serious relationship. NYM C519.

Top Percentile—In IQ, income and intensity. Stimulating, spirited, tender, sin*gle Jewish woman 38, Ph.D., in private* practice. I value respect for self and others, hard work, lasting friendship, music, flexibility, love, commitment and children. Seeking similar man. Bio, phone. NYM C521.

Big Brown Eyes—Well-educated, very pretty, 5'4". Loves water sports, Japanese food, wants to share the city with fun-loving, intelligent Jewish professional man, 27-33. Photo/phone. NYM C515.

Diamond Seeking Setting—Complex enough to complement its facets. Looking for a brilliant, Jewish woman of natural beauty and grace. Enjoy dancing, outdoors, health and life. Am 31, 5'10", handsome, lawyer. Photo, phone and brief bio, please. NYM F591.

Successful, Affluent, Non-Athletic—Professional, single man, 50, 6', 190 lbs., elegantly rumpled, very bright, smoker seeks attractive, warm, 35ish, Manhattan, white or oriental woman, who appreciates today on the way to tomorrow. Recent photo appreciated. NYM F592.

Highly Successful Businessman—Attractive, sensitive, caring, trim, early 40's. Seeking classy, beautiful, "model type" lady, 25-34, 5'3"-5'8", career-oriented, non-parent. A lady who cares deeply and is a true giver. Must enjoy country weekends, winters on tropical beaches, fishing, antiquing, elegant dining, dancing as well as quiet evenings in a grand and beautiful North Shore home. If you're ready for a lasting relationship send photo, phone and a short note. NYM F593.

Very Handsome Man of 33—Is looking for a handsome woman at the age of (you tell me) who has a heart that can feel for *another human being. Must be able to* laugh at herself but not at me. Photo if available. NYM E084.

Eshet Chayil—Where are you? Phone, facts and photo, please. NYM G323.

Lovely, Attractive, 35, Woman—*Intelligent*, lively, fashionable and sexy, looking to meet a professional man in his 40's, who is sincere, affectionate, who enjoys dancing, theater, travel, conversation, dining, and sports and has a wonderful sense of humor. Please reply photo and phone number. NYM G317.

Earnest Desire To Discover—That joyous woman. I'm a 6', 35, youthful, warm, Jewish, good guy, clown, cop, photographer. Phone/photo/bio, please. NYM G318.

Renaissance Man, 40—Rugged, masculine, well-educated entrepreneur, wealthy, sophisticated, seeks soft, bright, pretty, sincere pal to share some exciting moments, 30-40. Photo, phone, bio. NYM G319.

Hot Jazz, Cool Moet—Paris in fall, NY anytime. Lean, leggy, lady, Jewish/English heritage, professional, 31. Seeks man with dash of panache. NYM C512.

Good-Looking, Affluent Man—50, 6', Jewish and open to attractive, unattached gal with lots of smarts, charm and character. Please respond with photo. NYM G320.

Really Attractive Jewish Woman—38, sophisticated yet street-wise, alive and full of fun. Very, very successful. Loves classical music, old musicals, art deco and travel. Cares deeply about the important things in life. Would like to meet an intelligent, principled man who feels the same way. NYM G321.

Attractive, Affectionate Widow—Slim, secure, athletic. Enjoys gourmet cooking, dancing, traveling. Seeks refined man, 48-50's, unafraid of commitment. Photo/phone, please. NYM G316.

No Guts, No Glory—It's taken me 6 months to write this ad. I'm 27, successful, attractive. Seek close, potentially serious relationship with handsome, Christian man, 28-32, who enjoys films, dancing and romance. Photo/bio/phone. NYM G315.

Attractive, WASP, Harvard MBA—32, 6'3", 180, successful, non-smoker. Into running, fitness, movies, travel, music (classical to downtown dance clubs), city lights and country weekends; a little cra*zy. If I hear I'm "such a nice guy" once* more. Old complaint: not enough time. New realization: a need to share my time with someone special. Looking for very attractive, ambitious, intelligent woman who does not have to prove anything. Tired of airheads and women who don't know what they really want. If you do, reply with photo/bio/phone. NYM G314.

French-American, 50-Year-Old—Widower, international, cultural background, financially secure, polite and living very secure. Individual living in Manhattan, seeks serious woman, attractive and loving with the intention of eventual matrimony. I will respond only to photo and telephone which will be returned at your request. NYM G292.

Pretty Jersey Lady, 30's—5'7", enjoyable, intelligent company. I ski, sun, travel, work. If you're unattached, worldly, but fun, attractive, fit, 38-45, successful. Phone, photo. NYM G328.

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APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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The Fair Share—Roommates. If you care with whom, what, where. Woman-woman or coed. 145 E 49. 212-751-1212.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Furnished/Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

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Co-op. Upper E. Side, By Owner—Studio. Modern building. Office/personal. $71,000. Sian 617-720-4223, 212-893-6728.

Staten Island—Large 3-bedroom, 2-bath co-op. Harbor view, near ferry, new carpet, appliances. Maintenance $525. Must see. $79,500. 212-720-7811.

Central Park West, The Alden—Studio, new luxury co-op. $75,000. 212-879-8437

Large W. Side Studio—$69,000. Fireplace, loft, skylight, extras. 212-310-9910.

Ocean Front, Lido Beach—2-bedroom, 2-bath apartment for sale by owner. All rooms face ocean, terrace, new eat-in-kitchen, move-in-condition, carpet, window treatments, track-lighting, wall paper, custom-shelving, immediate occupancy possible. $235,000. 516-431-1843, evenings and weekends; 212-791-4878 days, 9 a.m. to 5 p.m.

HOUSE AVAIL/SALE RENT

Greenwich Village—2 family home in move-in condition. Priced for quick sale. Principals only. 212-489-2091.

Neponsit, 2-Bedroom Brick Cottage—Safest, prettiest neighborhood in New York. Near bay and beach. 212-634-1659.

Candlewood Lake—House for all seasons, unique contemporary, marvelous second home. Private community. 1 block to beach. 2 bedrooms, 2 baths, terraced garden. $145,000 by owner. Principals only. 212-686-7150 or 203-355-1027.

Martha's Vineyard—Comfortable old 5-bedroom house, available in Gay Head, for last 2 weeks of June and whole month of July. Overlooking ocean with wonderful views and complete privacy. Please call Vernon Lox, 617-693-5180/1060.

Bronxville Townhouse—3 bedrooms, 2 baths, backyard, 3 minutes from station. $1700 a month available Aug. 1st. Call day: 212-605-9451, eve: 914-337-8039.

SUMMER RENTALS

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Lake Placid, NY—Large house, 8 bedrooms, 7 baths, large kitchen, fireplaces. $800/week; $2750/month. 914-278-6100.

Atlantic City, Ocean View—1-bedroom apartment, boardwalk entrance, walk to casinos, health club, pool. 516-538-0259.

Kihei Maui, Beach Condo—Tennis, furnished. 2 bedroom, 2 bath. 212-477-0709

Spectacular 4-Acre Greenwich Estate-Fully furnished. 3-4 bedrooms, 2 fireplace pool, tennis court, pond, stable. June through Labor Day. $30,000. Call Pat 212-838-7111.

Killington, Vt.—Beautiful, brand ne fully furnished 4-room condo. Hot tu sauna, fireplace. Available immediate weekly or monthly. 201-868-2843.

Saranac Lake, Chalet On The Water-Beautiful view of Adirondack high peak Fully furnished, sleeps 6. $350/week. Ev nings: 518-489-5999.

Spring Lake—Lovely large 3-bedroo Cape, central air, wall to wall carpetin nicely furnished, laundry facilities, 2 c garage. Walking distance to beach an town. Monthly or season. Evenings: 20 449-5618.

SUBLETS

Doctors, Lawyers, Indian Chiefs—See city space. Short/long-term. 212-71 3527. Al Bruce, broker. Free to list.

Central Park West—Furnished, big rooms. $3000, 7/1-9/3. 212-877-2668.

Furnished Sublet Available—In th Washington Square/West Village are Air conditioning. From July 27th throug September 7th. Call 212-475-1497, leav message.

TOWN & COUNTRY PROPERTIES

own & Country Properties is a Weekly Real Estate Section mited to Display Ads only. Display Ads are sold by the ich. **Effective with the January 9, 1984 issue the rates for** **iis section are as follows:** one time rate—$246.00 per ich; two time rate—$219.00 per inch per issue; three time ate—$203.00 per inch per issue; four time rate—$187.00 er inch per issue. Long term rates also available. Larger zes available in increments of ¼ inch. Extra $12 for YM Box Number. Complete rates available upon request. Check or money order must accompany ad order nd be received by **New Closing (every Monday by 5 P.M.** **or the issue on sale the following Monday).** Phone orders ccepted only with American Express, MasterCard, or isa. Classified Department, New York Magazine, 755 econd Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads ccepted at the discretion of the publisher.

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UNIQUE WATERFRONT

1840 house, architect's addition 1965. Box garden, Old trees, On secluded harbour. Georgian living-*room*, 3-4 *bedrooms*, 3½ *baths, pool room*, fireplaces, 50 foot deck. Hillside acre in estate area. Mooring. Taxes $3,500. Partially furnished, if desired. Principals only. $425,000.

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Wilton, CT.

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Charming, luxurious 11 rm, 3½ bath country house on 3 wooded and landscaped acres; bordered by land trust. Separate writer/artist studio with fieldstone fireplace. Small barn. Tennis, swimming, camps nearby; 75 mins. to NYC. $480,000. By owner. Principals only. Brochure available; call (212) 473-2399 weekdays; (203) 762-5438 *weekends*

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QUOGUE

Prime location! Brand new 4Br/3bth contemporary w/pool and TC on oversized wooded acre. Stone fplc, ample decking, A/C, garage, and much more. Summer occupancy. Shown by appointment at $325,000.

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NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 507

BY MARY ANN MADDE

HERE LIES
CASANOVA.
ALONE AT LAST.

IRVING LAZAR.
HE'LL GET RIGHT
BACK TO YOU.

HERE LIES
GREG LOUGANIS.
DEGREE OF DIFFICULTY 5.6

Above, monumental prose. Competitors are invited to devise an apposite epitaph for one well known individual of fact or fiction.

Results of Competition 504, in which you were asked for an oversimplified, clumsy, or simply unfortunate title line to appear above the review of an existing familiar book.

Report: I don't know about familiar. I mean, some of these are very familiar. Really familiar. And others, well, they are not. Familiar. As to repeats: TEENAGE LOVE—Romeo and Juliet. WORDS, WORDS, WORDS—Webster's New World Dictionary. THE GRIPES OF ROTH—Portnoy's Complaint. OUR GOVERNMENT UNDER SCRUTINY—Democracy, by Joan Didion. WHERE'S THE BEEF?—The Mostly Vegetable Cook Book, by Nancy Katz. HOW DO YOU SPELL RELIEF?—Heartburn, by Nora Ephron. And, ETIQUETTE MADE EASY—Thank You for the Giant Sea Tortoise, by Mary Ann Madden. You see what I mean about familiar. Some have it, some don't. All in all, not an outstanding group. With the exception, naturally, of the usual suspects.

First Prizes of two-year subscriptions to "New York" to:

TIPS FOR LIVING AND WHAT COMES NEXT
The Holy Bible
Virginia Michie, Charlement, Mass.

OUR 50TH STATE
Hawaii
by James Michener
Mark L. Gillenson, N.Y.C.

YOU CAN'T HAVE IT BOTH WAYS
War and Peace
by Leo Tolstoy
Richard Levy, Napanoch, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

THOSE FRENCHIES SOUGHT HIM EVERYWHERE
The Scarlet Pimpernel
by Baroness Orczy
Bob Burke, Scranton, Pa.

I'M OKIE, YOU'RE OKIE
The Grapes of Wrath
by John Steinbeck
Neil Levine, Scottsdale, Ariz.

AFTER THE JOY OF SEX, WHAT?
The Joy of Cooking
by Irma S. Rombauer & Marion R. Becker
Tom Morrow, N.Y.C.

And Honorable Mention to:

SUBJECT TO CHANGE WITHOUT NOTICE
Dr. Jekyll and Mr. Hyde
by Robert Louis Stevenson
Jack Lane, New Haven, Conn.

A LOT OF HUEY
All the King's Men
by Robert Penn Warren
Benjamin Levine, Scottsdale, Ariz.

WHERE HAVE ALL THE GOOD ONES GONE?
Peter the Great: His Life and His World
by Robert K. Massie
Charles Phalen, N.Y.C.

TRAVELING WITH A DOG
The Wizard of Oz
by L. Frank Baum
Karen Shulman, Amherst, Mass.

COME AND MEET THOSE DANCING FEET
They Shoot Horses, Don't They?
by Horace McCoy
Robert McLain, N.Y.C.

AS GOOD AS THE MOVIE
The History of the Decline and Fall of the Roman Empire
by Edward Gibbon
Marlon Maus, Philadelphia, Pa.

RUSSIAN ROULETTE AND MORE
The Gambler
by Fyodor Dostoevski
Cassie Tully, Spring Valley, N.

SURVIVAL LESSONS FROM AN EX-BUNNY
Outrageous Acts and Everyday Rebellio
by Gloria Steinem
Richard P. Monley, Birmingham, Mic

WHO'S SORRY NOW?
Paradise Lost
by John Milton
Pat Troisi, Williamsport, P

WHOSE SARI NOW?
Indira Gandhi: Her Road to Power
by Nayantara Sahgal
John French, N.Y.

ONLY FOR READERS WHO ARE INTO WHALIN
Moby Dick
by Herman Melville
Msgr. A. V. McLees, St. Albans, N.

TRAVEL PROBLEMS DURING DEPRESSION
You Can't Go Home Again
by Thomas Wolfe
Don Wigal, Ph.D., N.Y.

KUSHI COUP
The Book of Macrobiotics
by Michio Kushi
Lydia Wilen, N.Y.

A REVOLTING SLAVE
Spartacus
by Howard Fast
Anna Lambiase, Brookly

A LUMBERING NOVEL
Come and Get It
by Edna Ferber
Evelyn Levine, Scottsdale, Ariz

BETTER DEAD THAN RED
The Scarlet Letter
by Nathaniel Hawthorne
Martina Curry, Bellport, N.Y

LIFE WITH AN OVERBEARING FATHER
Cheaper by the Dozen
by Ernestine G. Carey & Frank B. Gilbreth
Jan Leighton, N.Y.C.

LIVIA TRIVIA
I, Clavdivs
by Robert Graves
Tom Burke, Scranton, Pa.

DOWN THE UP STAIRCASE
Caveat: Realism, Reagan and Foreign Policy
by Alexander M. Haig
Alice M. Yohalem, N.Y.C.

CONVERSATIONS WITH A CONTROVERSIAL FIGURE
Plato's Dialogues, A New Translation
by R. Allen
Paul Weiss, Washington, D.C.

LITERARY CANDY
The Three Musketeers
by Alexandre Dumas
Bob Kopac, Poughkeepsie, N Y.

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The Beautiful Swimmers: Watermen, Crabs, and the Chesapeake Bay
by William W. Warner
Phil Levine, Scottsdale, Ariz.

SHUTTLE DIPLOMACY
A Tale of Two Cities
by Charles Dickens
Bonnie A. Adelstein, Hollywood, Fla.

GOOD NAME FOR A ROCK GROUP
Der Steppenwolf
by Hermann Hesse
Mary Conte, North Miami, Fla.

HE CRAWLS, HE STANDS, HE WALKS
The Ascent of Man
by J. Bronowski
Robert Rowe, N.Y.C.

PIERRE & NATASHA & ANDREI & HELENE
War and Peace
by Leo Tolstoy
Dolly Hecht, N.Y.C.

ALWAYS A BRIDESMAID
The Autobiography of Alice B. Toklas
A. T. Hannett, N.Y.C.

NO GOOD
Dr. No
by Ian Fleming
Sarah Good Osbourne, N.Y.C.

A BADLY COUCHED POLEMIC
The Assault on Truth: Freud's Suppression of the Seduction Theory
by Jeffrey M. Masson
Physics Bld. SUNY, Albany, N.Y.

WITH THIS RING
The Hobbit
by J. R. Tolkien
R. F. Heath, The Bronx

ITSY BITSY TEENY WEENY DETONATION ON BIKINI
The Hydrogen Bomb: The Men, the Menace, the Mechanism
by James R. Shepley & Clay Blair
Larry Laiken, N.Y.C.

PALAZZO REPAIR MADE EASY
The House of Medici: Its Rise and Fall
by Christopher Hibbert
Leonard Moss, N.Y.C.

DUBLIN OR NOTHING
Ulysses
by James Joyce
Carl Wolfson, Spring Valley, N.Y.

WHEN THE CLAPPING STOPPED
Alexander Fleming: The Man and the Myth
by Gwyn Macfarlane
James W. Penha, Jackson Hts., N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 507, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 27 issue. Out-of-town postmarks are given three days' grace.

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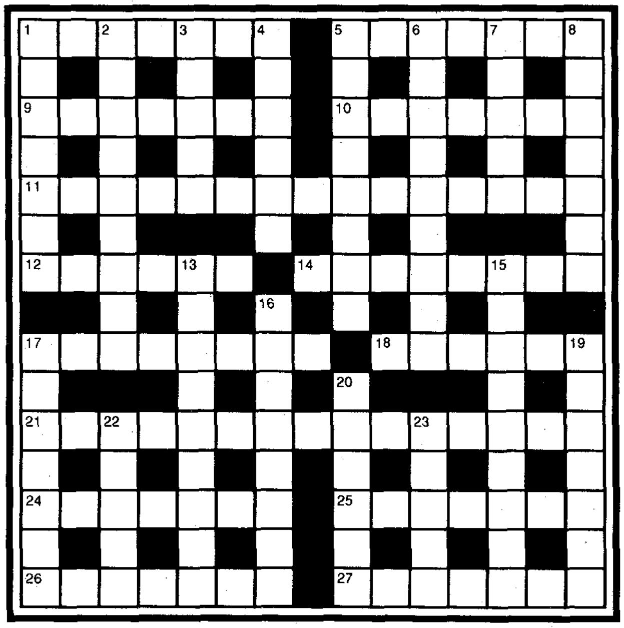
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Part of the notices. (7)
5 Silence where the animals roam free. (7)
9 Top politician before mud-slinging. (7)
10 Tool for practical use in lutes perhaps. (7)
11 Demand your rights from the dealer and quit! (3, 3, 4, 5)
12 Nothing limits fruit. (6)
14 Time-markers are not working. (8)
17 Improving a repair. (8)
18 County scoring one try. (6)
21 Each reform's led to chaos! Cried out in alarm! (8, 3, 4)
24 Creature has to do some engraving perhaps with engaging device. (7)
25 Communicate fast! (7)
26 Searched territory and cleaned up. (7)
27 Removes the French steed in a tangle. (7)



Down

1 Singer in Schubert's first opera heartless and negative. (7)
2 Hold back ship's officer to gai win. (9)
3 Indication of entrance made fo Mr. Jones. (5)
4 Thus minded to be bigoted. (6
5 Obstruction in way of the game. (8)
6 Chief spy takes note, when distressed, to use gas! (9)
7 One getting up part of the staircase. (5)
8 Joins up broken line to streets.
13 Man of promise in church, demanding respect from followers? (9)
15 After which the runaways ended up hitched? (9)
16 Originated in opening edition. (
17 Guarantees the fool to be certain to change. (7)
19 Unmasks mixed sexes gallivant round river in Italy. (7)
20 Disgust by not working to the finish. (6)
22 Relationship with the deserter love. (5)
23 Despised person turning up is enough to produce a feeling of distaste. (5)

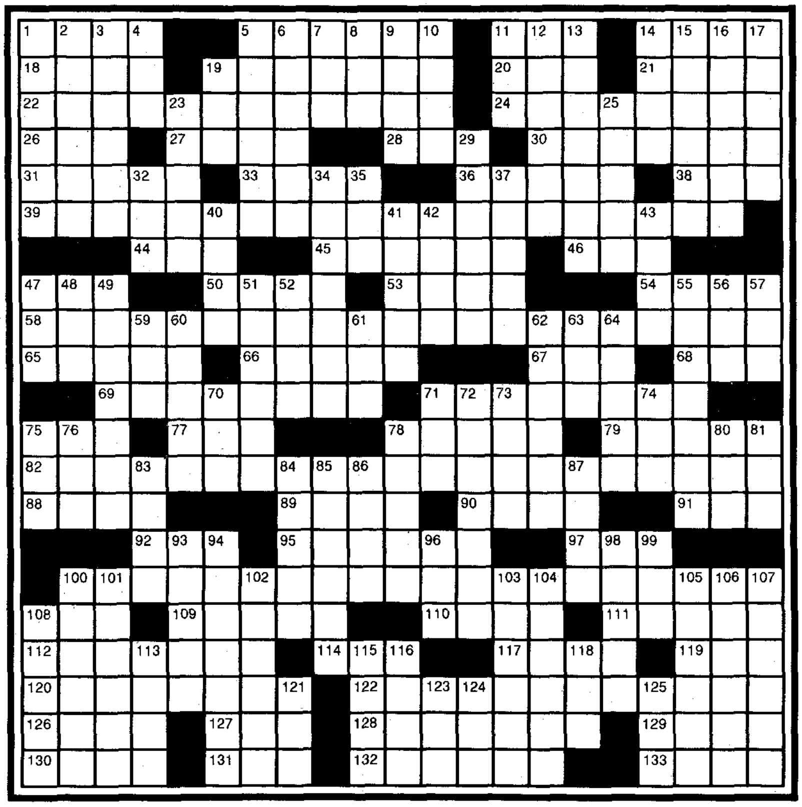
'ART REPORT':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Norse saga
5 Mideast rulers
11 Devilkin
14 Barbra's '76 costar
18 Bovary and Defarge: abbr.
19 Transposed word
20 Skater Babilonia
21 Roster
22 WHO
24 Way to cook 7-Down
26 Greek vowel
27 Physics Nobelist, 1944
28 For-example abbrs.
30 Sky arc
31 Don for fit
33 Milk: prefix
36 High school jrs.' exams
38 Lightswitch settings
39 WHAT
44 Gumshoe
45 Lawrence's milieu
46 Em——
47 Baseball stat.
50 Corn-oil spread
53 Thomas Wolfe hero
54 Regarding
58 WHEN
65 "Only God can —— tree"
66 Palm off
67 Fuss
68 Zilch
69 Continuous series
71 Deliver
75 G.I. mail drop
77 News agcy.
78 One-woman performances
79 Cather's "—— Lady"
82 WHY
88 "Down under" bird
89 Dresden's river
90 "What —— rare . . ."
91 Artist Ernst
92 Psyche components
95 "The Picture of —— Gray"
97 Actress Zadora
100 HOW
108 Like Paree
109 Modified leaf
110 Peekaboo words
111 River landing
112 Blood disorders
114 Unlatch: poetic
117 —— of Kashmir
119 Metal in the raw
120 Artists' items
122 WHERE
126 Partner of odds
127 Dernier ——
128 Blanketed
129 Gala celebration
130 Short run
131 33rd Pres.
132 Appraise
133 Roman road

Down

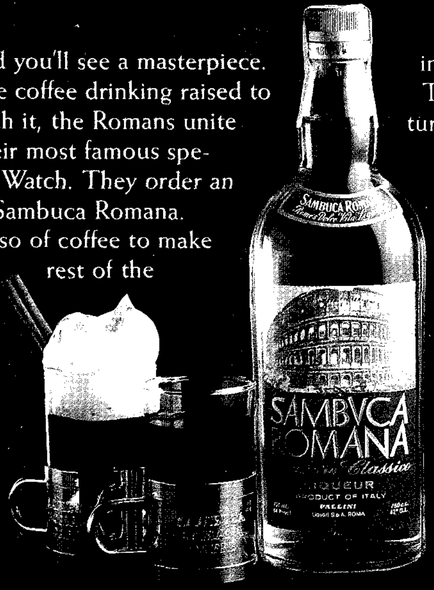
1 Ants, colloquially
2 Shostakovich
3 Goes to seed
4 Cigar dropping
5 Capacitate
6 Lunatic
7 Soufflé ingredient
8 —— long (soon)
9 Breathing sound
10 Urban pall
11 Part of T.G.I.F.
12 Singer Gordon
13 Of buccaneers
14 After J
15 Award at a fair
16 "Art ——" (saying, with 51-Down)
17 Ragouts
19 Neighbor of Ga.
23 One of the Muppets
25 Bridal path
29 Orthopedic aid
32 Mel of the New York Giants
34 Very disordered
35 Smoker's hazard
37 Denounce harshly, old style
40 Cpls., sgts., etc.
41 Debra of '50s films
42 Israeli statesman
43 "I earn that ——": Shak.
47 Dream phase: abbr.
48 Sheepish sound
49 Annoying
51 "—— short" (see 16-Down)
52 Nebraska senator
55 Solarium
56 Before vet or pod
57 Olive of the comics
59 Detroit's Iacocca
60 Sonora Indian
61 Antipole of W.N.W.
62 West Pointers
63 Tokyo, to shoguns
64 Variable stars
70 Boosts, as prices
71 Coal scuttle
72 Overly-white ones
73 Opposition votes
74 Cockney S.O.S.
75 Top fighter pilot
76 Lap dog, for short
78 Kin of the finch
80 Marienbad, e.g.
81 Cowpoke's nickname
83 Alaskan glacier
84 Containing an antiseptic
85 Tooth prefix
86 Saint Philip ——
87 Pueblo dweller
93 Opposite of credit
94 Relieve an itch
96 Italian comforts
98 Small land mass
99 Burrows or Vigoda
100 Plantain's relative
101 Gives in
102 Medical beams
103 City on the Loire
104 Lifts with effort
105 Wading bird
106 Waxy ointment
107 Better honed
108 Rubbernecked
113 Dovetail
115 Type size
116 Slugger Slaughter
118 Stripling
121 Command to Fido
123 Boob tubes
124 Half a bray
125 "—— Were King"



Solutions to last week's puzzles appear on page 128

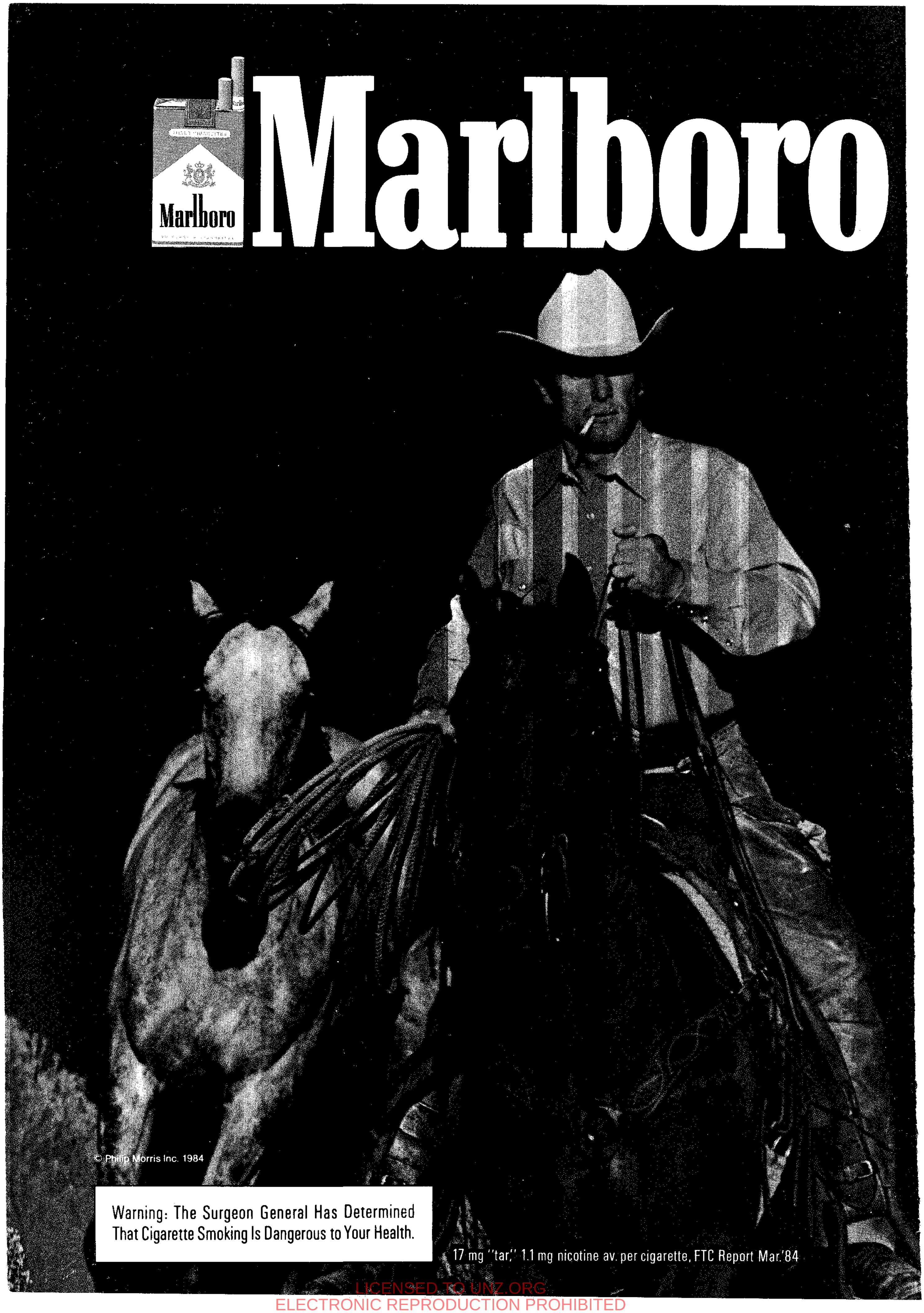
Look up in Rome, and you'll see a masterpiece. Look around, and you'll see coffee drinking raised to the level of an art. To enrich it, the Romans unite their coffee with one of their most famous specialties, Sambuca Romana. Watch. They order an espresso and they order a Sambuca Romana. One sip of liqueur, two or so of coffee to make room in the cup. Then the rest of the Sambuca Romana is tipped into the coffee and a memorable new taste is born. Try it. You don't need espresso. Sambuca Romana turns every cup of coffee into a Roman masterpiece.

To discover 56 other ways to enjoy Sambuca Romana, *write for our recipe book.* Sambuca Romana 84 Pf. Imported by Palmer & Lord, Ltd., Syosset, N.Y. 11791.



Sambuca Romana. The Sambuca of Rome.

In Rome, a ceiling is more than a ceiling, and a cup of coffee is more than a cup of coffee.



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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84